

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3389.

SATURDAY, OCTOBER 8, 1892.

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SATURDAY, OCTOBER 8, 1892.

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ON the only occasion on which Dr. Boyd saw Thomas Carlyle the sage remarked, "Grand place, St. Andrews. You have there the essence of all the antiquity of Scotland, in good and clean condition." And yet an English clergyman—one of the sort of persons who still look with expectation of the kilt on a Scotsman's nether man—asked the author whether St. Andrews was not a little way out of Edinburgh! The old city by the sea should interest divines more keenly. Yet we cannot but think that the picture of modern St. Andrews given in the present volume is unduly ecclesiastical. St. Andrews is a microcosm with other interests and other culture than one might gather from this book. Church politics, however, undoubtedly still possess an interest for Scotland which is perfectly amazing to the Southron observer. It is, therefore, not strange that one who has been, for good or evil, a conspicuous agent in what may be called un-puritanizing the Church of Scotland should fill a great part of his book with reminiscences of his intercourse with leading members of his own Church and the sister Church of England. But we confess that the frequent accounts of visits to Selsdon Park, the perpetual hobnobbing, so to speak, with "Princes of the Church," all "dear" and all "outstanding," become very wearisome, and at times seem a trifle undignified. Nothing but the complete good faith of the writer, and his unaffected admiration of everything Anglican, atones for the predominance of this element in his book.

Yet the reader cannot regret meeting even vicariously such men as Liddon and Dr. Benson, Dr. Thorold and Bishop Wordsworth, though much that is recorded of them is frivolous enough. These, on the other hand, are weighty words of the departed canon concerning Episcopacy:—

"Certainly if Bishops are not a necessary element in the Church of God, the Bishops in Scotland are organisers of a wanton schism—introducing division and heart-burnings where else all might be one. They have no right to be where they are on grounds of taste, or anti-quarianism, or even expediency. They are more than justified, if they represent a feature

of the Divine will, which Presbyterianism has lost. And here in England, the Episcopate forms a real barrier to union among Reformed Christians: all the Protestant bodies, external to the Church, which are loyal to the Puritan Tradition, regard it with hereditary aversion. If it is not necessary, it ought to be abandoned in deference to the prejudices of such millions of weaker brethren: and I may add, in order to diminish temptation to ambition and worldliness among ourselves. To this danger those of our Clergy are especially exposed, who have no real belief in the Apostolical Commission, and who consequently see in the Episcopate a mere earthly prize of professional success,—such as such an income, and a seat in the House of Lords. If I believed the Episcopate to be a matter of human Institution, I should earnestly desire its abolition: As it is, I see in it a Divine gift, rejected, or—worse still—abused by the passions or the selfishness of man: but about retaining which I have just as little discretion as about retaining the Gospel of St. John."

The High Church champion must have regarded "the dear" doctor and his friends as a cardinal looks at a Ritualist. Yet there is plenty of evidence that, apart from ecclesiastical foibles, the genuineness of the Scotch divine earned abundant respect from his Episcopal friends. Among experiences of English clerical society, the following is well told:—

"The Confirmation over, a great party gathered for luncheon at Beddington House; and here I beheld, for the first time, an incident impossible in the Kirk of Scotland. A youthful parson of a sudden dropt upon his knees, and asked the Bishop for his blessing. It seemed all very simple and sincere. But a venerable Bishop, well-known to me, told me that, coming out of church after his consecration, a cleric rushed hastily before, disorganising the procession. And when the Bishop entered the vestry, there was the cleric on his knees, begging to have the Bishop's first episcopal blessing. 'That man was a thorn in my side, for many years,' was the summing-up: given with a sigh. And one who became Archbishop of Canterbury told me that whenever he got a letter from one of his clergy, signed 'your dutiful son and servant,' he felt inwardly that the man would be a trouble. On this occasion the Bishop gave his blessing very briefly and quietly. It was not as when a youth, recently gone over, went down on his knees in a Protestant drawing-room, amid a large party before dinner, and asked a Cardinal who entered for his blessing. The magnificent old man looked decidedly ruffled; and said, in impatient tones and without any punctuation, 'God bless you Get up sir'; and turned away. Some present thought of Mr. Burnand's suggestion for a picture: *Archbishop cursing pilgrims.*"

The best ecclesiastical stories, however, are from north of the Tweed. It is painful to find, for instance, that in certain kirks the young assistant who reads the "lessons" (from the modern lectern) has been described as "the lad ahint the Hen." For the relief of Scottish susceptibilities we may say that not long since, in a rustic part of England, the bird in question suffered a viler comparison. "No great matters i' the pulpit, but stammin' on the guse," was a Norfolk criticism. As a counterpoise to the curate and his bishop we may cite the following:—

"There was, long ago, a Divinity Hall, presided over by a most amiable and dignified Professor. On certain days, the senior students in rotation opened the proceedings of the day with prayer. One morning, a rough youth from a

remote region performed this duty; and it was a memorable occasion. Commonly, the supplications were so expressed as to imply something much to the advantage of the good Professor; but not so now. None who were present can forget how the venerable man turned and gazed on the untutored lad who prayed for him as follows: 'Lord, have mercy on our Professor, for he is weak and ignorant. Strengthen his feeble hands, confirm his tottering knees, and grant that he may go out and in before us like the he-goat before the flock.'"

*Apocryphos* of sectarianism, suggested to the writer by Cunningham's 'Church History,' "an enchainning work," we read:—

"There must be a great deal of religious zeal in this town," said somebody, seated on the box, to the driver of a four-horse coach: 'there are so many churches.' But the shrewd old Scotsman said, with much contempt, 'It's no religious zeal ava': it's just cursedness of temper!'"

But, as in the former volume, the redoubtable Dr. Macgregor provides the gem of the collection. Speaking on Church defence,

"the orator said he could not stand the enemies of the Kirk saying they wanted to strip us bare because they loved us so much. It reminded him of a friend of his who long served under Garibaldi: and came home with a red jacket. One Summer day he was walking through a field near Dumfries, when a large bull went for him, and sent him flying over the hedge. As he picked himself up, the bull stood on the other side, putting down his head, and pawing the earth, and roaring. The Garibaldian mistook the bull's meaning: and shaking his fist at it he exclaimed with great indignation, 'None of your apologies! You meant it, you brute!'"

St. Andrews is a peculiar vantage-ground for casual glimpses of celebrities. Sir Theodore Martin and Lord Reay as Lords Rectors, Lord Rosebery, Mr. Balfour, Mr. Andrew Lang, and Mr. Finlay, Mrs. Oliphant and Mrs. Ritchie, naturally come within the purview of the book, though we learn but little about most of them except their public appearances. Mr. Finlay's name is incidentally connected with a remarkable anecdote:—

"But the event of that evening was when, the ladies having retired, the dear old Bishop took out of his pocket a great old-fashioned letter, which had lately come into his possession on the death of his brother the Bishop of Lincoln. Charles Wordsworth, being at Christ Church, Oxford, had written this letter to Christopher at Cambridge on May 24, 1831. It was the time of intense feeling as to the earliest Reform Bill. A petition against the Bill, setting out the most obstructive Toryism, had been prepared by Mr. Gladstone, Lord Lincoln, and Bishop Charles Wordsworth: and was signed by four-fifths of the undergraduates and bachelors. And the letter gives a lively description of the politics of the University: and specially of a great debate, kept up with the greatest spirit for three nights. Many eloquent speakers are named, and their honours: but chief of all, on the side of fixedly sitting still, was 'Gladstone (a certain Double First)' who made 'the most splendid speech, out and out, that was ever heard in our Society.' The speaker that ran him nearest was Bruce, who became Earl of Elgin: brother of the incomparable Lady Augusta Stanley. The party which desired reform consisted wholly of contemptible fools. 'They possess no aristocracy either of rank or talent.' And they never could come to anything. For among them were 'Lowe, Univ. (nobody): Tait, Bal. (nobody).' There is a list of names, each ticketed *nobody*.

Lowe (nobody) came to be known as a Cabinet minister of great weight; and Tait (nobody) was a competent Archbishop of Canterbury. As Bishop Wordsworth read the ancient document, occasionally interjecting a remark, all listened intently: and when he ended, the great advocate said to me, 'One of the most interesting bits of contemporary history I ever listened to.'

To those who know and have lasting recollections of St. Andrews the local allusions, which are necessarily numerous, will be the most interesting part of the work. And these incidentally show the author at his best. The more he sinks the ecclesiastic—the "parson," to use the term he loves and has made his own—and becomes "the minister," the more does his better and manlier side appear. The tales of some parish work of the best sort are too sacred to be dwelt on here. But they are rightly recorded, and their objective pathos is marred by no obtrusion of self. And in his notices of some who have departed he shows he can discriminate amid his general optimism. Here we find kind mention of names not known out of the local sphere, but well remembered by those who were once within it.

The book ends cheerfully with Dr. Boyd's gratifying experiences of the Moderatorship, a position which will be admitted to have been his due even by those who are least in love with his *bourgeois* ecclesiasticism. One of his last and happiest stories, and new as well as true, relates the heartfelt compliment wrung from a tough bit of bachelorhood by her Grace the Lord High Commissioner's lady:—

"It is absolutely true that a homely civic person, having gazed on her for about a minute, said to her, with emotion, 'Oh Wumman, I was a Wumman-hater till this day, but I'll never be a wumman-hater any more.' It was a tremendous triumph, to have so easily overcome a mortal antipathy. And it recalled to some poor scholars a famous statement of Anacreon, read in early youth."

Let us end our notice of a readable book, which yet might have been better, by reflecting with Bishop Wordsworth:—

Quot fessos homines, quot tristia corda, quot aegros,  
Quot passim indociles otia longa pati,  
Te "recreans," scriptis recreasti, Rustice Pastor,  
Nec tot post annos charta diserta silet.

*A History of the Parishes of St. Ives, Lelant, Towednack, and Zennor, in the County of Cornwall.* By John Hobson Matthews. (Stock.)

THE rugged elbow of coast which rises to the north-west of the Hayle river might fitly bear the name of the "Highlands of West Cornwall." It consists of the parishes of Uny-Lelant, Towednack, and Zennor, with the town of St. Ives, or—regardless of sanctity—of "Hitchenses and Pelchards," as it was familiarly termed, out of respect for its leading family and its staple industry, half a century ago.

Thanks to Mr. Matthews, who has constituted himself their historian, the inhabitants of this almost unnoticed corner of the earth have now a veritable *liber memorabilium* to call their own—no mere guide-book, no institute lecture set up in print, but a bulky and carefully compiled and triply-indexed volume—royal 8vo. pp. 560—of which not the least valuable

portion is to be found in the photo-zincographic illustrations—would that portraits of the natives had been included among them!—of dolmens, and churches, and crosses, and quaint old corners in the streets, as narrow as those in a Chinese city, in the "down-town" or business portion of the primitive headquarters of fishing.

Whether it be the love of his native land—institutive with Cornishmen—which has prompted the author to undertake this work, we know not. Whatever it be, he has shown that from the most sterile soil a "braave and keenly crop"—to speak West-Cornish—can be produced; that from places where, to use Leland's words in describing Zennor, there are "pauca (vel) nulla vestigia," materials may yet be got together for a chronicle not only of solid value to all connected with the locality itself, but interspersed at the same time with fragments of curious information, interesting to readers at large, such as collections of folk-lore and local customs, gleanings from the Record Office, borough accounts, stories of local celebrities, and tales of contested elections can never fail to supply.

There is a weak portion of the work, that which touches on ethnology and deals with prehistoric times. We read, for example, that "in the main, of course, the population is Celtic, of the Cymric branch, allied to the Welsh," &c. The off-hand expression "of course" shows how popular the error is which is contained in this statement. Had Mr. Matthews used the word *language* in place of "population" there would be no fault to find; but to apply the term Celtic in an ethnological sense, as he does here, is, in our present state of knowledge, quite inadmissible, however much sanctioned by habit.

To the primitive inhabitants of Cornwall are referable the two classes of prehistoric monuments—the dolmen proper and the long chambered barrow—examples of each of which are found in the parish of Zennor, and which possibly belonged respectively to each of the two divisions into which there is reason to believe this race was divided. To them also may be assigned, as Mr. Matthews points out, the giants, and the "Buccas" or "Piskies." *Piska* and *puchka*, we may add, though we have not seen it before noticed in this relation, are the Basque words for "little" (Van Eys, 'Dict.' in voc.).

The "Giant's Quoit" in Zennor, we may note, corresponds exactly in the details of its plan and construction with the dolmens on the coast of Waterford; and its name, which is that always applied to dolmens in Cornwall, cannot but be compared with those of Kit's Coity, or Cotty, House in Kent; the Duvel's Kut, a dolmen in Holland; and the Cot or Catta Stones, another dolmen south of Cork. In each case the name seems referable to Cat or Cot—"war" or the "war-god," as in Suat (=deus belli) or as in Catta-Cumhal (which in old Gaulish would have been Catu-Camulos), the eponymous ancestor, according to Mac Firis, of the Catraighe, a tribe belonging to the north and west of Ireland, and seemingly connected with the Picts. But we must pass on.

A second point to which exception must be taken is the restatement in this work of the obsolete hypothesis that "no part of

Britain can trace its history further back into the past than West Cornwall," because "the Land's End district was certainly the depôt which furnished the East with its tin in ancient times." Now, even could we show that within the necessary limit of time Cornwall was split up into a dozen islands, that would not make it the Cassiterides. Himilco went, as Mr. Elton has pointed out, not to Scilly, but to the Azores; Pytheas never heard of Cornwall; the real Cassiterides must have been near Vigo Bay and Corunna. Dr. Smith's exhaustive method of showing that the tin used in the Mediterranean must have come from Cornwall, because there was no other country which could have produced it, has completely fallen through, since proof has been forthcoming that Galicia produced it plentifully (see *Revista Minera*, vol. iv. p. 675). The peculiar hut-settlements on the Cornish hills were the work, as we know, of miners and smelters, but, as the remains which they contain also prove, they were inhabited during the iron age, seemingly from about the time when Posidonius visited Cornwall in the first century B.C. to that of the Thirty Tyrants, whose coinage is found in and around them. It is interesting to note that precisely similar enclosures occur in the mining districts of the Wicklow mountains and of Carnarvonshire. The introduction by Mr. Matthews, as a side-light on this subject, of a "tradition that the tin used in the construction of Solomon's temple was obtained from the Godolphin hills," is simply childish.

The most interesting antiquarian fact in the whole volume occurs in the chapter devoted to "Legendary Lore," where we read of a "celebrated giant called Holiburn," of Carn Galva. In a "croft" just below this tor is an inscribed stone (Hübner, 'Inscrip. Christ. Brit.,' No. 2) bearing the words "Rialobran Cunoval. fil." If in the first syllable of the first name we have the word *ri*=a king, there remains *Alobran*, which in Gaulish would have been *Alobrannos* (comp. *Allo-brox*). This is certainly very similar in sound to Holiburn, and the question suggests itself whether we have not a survival in the nineteenth century of the name of a local *regulus* in the sixth or seventh.

On the chapter which deals with the introduction of Christianity, we will only pause to remark the curious fact that the names of Welsh saints are mainly found opposite the coast of South Wales; while those connected with Brittany are in the Lizard district opposite that country; and those of Irish origin are in the extreme west, opposite Ireland. The crosses of the round-headed type, such as one at Zennor, have their counterpart in Ireland—notably in the one at St. Valerie, near Bray, in the Bay of Dublin. After giving us a chapter on the ancient manors, held among others by the Earl of Moreton, before the Conquest, and by Botreaux, Godolphin, Champernon, "lord of St. Ives," and Trenwith, the author devotes space to the architectural features of the churches, and adds the 'Valor Ecclesiasticus.' Selections from the Subsidy Rolls and the borough accounts follow, among the latter being some entries relating to the Spanish Armada, such as "for led to make bollats when the Spanyerds were in Mounts Baye." We find the term



foresterman, meaning "stranger," which Mr. Matthews compares with the Italian *forestiere*, "foreigner." In the words "drew harriet doghter" it must have taken no less an adept than the author to make out "Drew, the daughter of Harry Ats."

During the Civil War, though the neighbouring gentry were for Charles, the borough seems to have been strongly Puritan. "In 1645 there was a rising of the Saint Ives Roundheads on Longstone Down in Lelant," which Sir Richard Grenville "came to the west and suppressed," hanging a Zennor constable and two St. Ives men, and sending the mayor to Launceston gaol, and fining him 400*l*. On the day when Charles was beheaded, "a ship having on board the king's wardrobe . . . bound for France ran ashore on Godrevy island." All on board were drowned "except a man and boy, who with a wolf-dog swam to the island and there subsisted for two days on rainwater and sea-weed," until rescued. With such passing memoranda of bygone days is the latter portion of this work filled.

An interesting chapter is that which relates to John Wesley, who came frequently to St. Ives to preach. "The rise of Methodism was the signal for the final disappearance of the old Celtic beliefs in witchcraft, fairies, and other relics of Druidism"—the author evidently believes in Druids as well as in the Cassiterides. Of witchcraft St. Ives seems to have been a centre. In the *Quarterly Review* (1874) will be found a curious letter on this subject (overlooked by Mr. Matthews), in which Dr. Borlase, the historian, enjoins one Mr. Bettesworth, of St. Ives, "not to meddle in the dangerous mysteries of the lower world." Some space is also devoted to the old Cornish language as spoken at St. Ives, and to explanations of the names of places, a study which might be followed up with advantage. Finally, as of necessity, we have the story of the most prominent object in the district, the steeple which rises from a hill-top above the town, and bears the name of John Knill, an eccentric mayor in 1767. It was erected by this gentleman as a last resting-place for himself, and a custom was instituted that, "on Midsummer Day, 5*l*. should be divided annually among ten girls of St. Ives, who were to dance on the ground adjoining the mausoleum, and after the dance, sing the 100th psalm of the old version to the 'fine old tune' to which the same was then sung in St. Ives church." We may add as the sequel that, a difficulty having arisen as to consecration of the spot, Mr. Knill was interred elsewhere, a circumstance which gave a West-Country wit—the friend of Charles Lamb, Mr. Le Grice, of Treveife—the opportunity of suggesting for the cenotaph the inscription "*Hic jacet Knill*."

From old election squibs—nowhere more racy than in St. Ives—Mr. Matthews has made some selections, with one of which we may conclude our notice of this interesting and handsome book:—

Captain Laffan is an Irish man,  
He's got no business here;  
Mr. Paul es nothan' at all,  
He wëant lev us have no beer.

London. By Walter Besant. (Chatto & Windus.)

"THE history of London," writes Mr. Besant, by way of introducing his book, "has been undertaken by many writers; the presentment of the city and the people from age to age has never yet, I believe, been attempted." This task, the task of presenting pictures of London and of the London citizen, his daily life at work or play, in his house, his shop, or on 'Change; of the streets crowded with the toiling multitude, and resounding with the noise of the handicraftsman's hammer and the clanging of the church bells; of the river with its boats and barges, flanked by noblemen's houses, of which the gardens came down to the water's edge—all this and much more Mr. Besant set himself to do; and he has accomplished his work in a manner which few could have excelled.

The reader is carried so lightly through four hundred pages, and becomes so absorbed in the kaleidoscopic variety of pictures presented to his view—pictures of the city in its waste and solitude after the departure of the Roman, in its revival under the Plantagenets, in its full tide of commercial prosperity under the Tudors, and in its hour of tribulation from plague and fire—that he scarcely realizes the amount of patient research necessary for the "development" (if we may use the term) of what Mr. Besant himself styles "instantaneous photographs." Not that research alone is sufficient; there must also be the power of clothing the dry bones of antiquity with flesh, and of making them appear to live again, before a book like the one before us can be produced. This aptitude Mr. Besant possesses beyond most writers. Take, for instance, his description of London in Whittington's day—a veritable piece of word-painting which carries the reader back four centuries, and makes him fancy that he actually hears the noise and smells the malodorous smell of mediæval London:—

"In the days of Whittington there was no noisier city in the whole world; the roar and the racket of it could be heard afar off—even at the rising of the Surrey Hills, or the slope of Highgate, or the top of Parliament Hill. . . . From every lane rang out the tuneful note of the hammer and the anvil; the carpenters, not without noise, drove in their nails, and the coopers hooped their casks; the blacksmith's fire roared; the harsh grating of the founders set the teeth on edge of those who passed that way; along the river-bank, from the Tower to Paul's stairs, those who loaded and those who unloaded, those who carried the bales to the warehouses, those who hoisted them up, the ships which came to port and the ships which sailed away, did all with fierce talking, shouting, quarrelling and racket. Such work must needs be carried on with noise."

And again:—

"Everything was made within the walls of the city. When one thinks upon the melting of tallow, the boiling of soap, the crushing of bones, the extracting of glue, the treatment of feathers and cloth and leather, the making and grinding of knives and all other sharp weapons, the crowding of the slaughter houses, the decaying of fruit and vegetables, the roasting of meat at cooks' shops, the baking of bread, the brewing of beer, the making of vinegar, and all the thousand and one things which go to make up the life of a town. . . . when, I say, one thinks

of all these things, and of the small boundaries of the city and its crowded people, and of its narrow streets, one understands how there hung over the city day and night, never quite blown away even by the most terrible storm that ever swept o'er pale Britannia, a richly confected cloud of thick and heavy smell, which the people had to breathe."

Men were not apt in those days to suffer from nerves, or women from "vapours"; these are the products of a later civilization. The Londoner under the Plantagenets, as Mr. Besant points out, loved his city, with its continuous uproar, its smells and all. Such trifles never disconcerted him.

The dissolution of the monasteries and the suppression of the religious houses with which the City was dotted here and there; the steps that had to be taken for the relief of the poor with whom the streets were thronged in consequence of such dissolution and suppression; the erection of schools and hospitals; and the gorgeous pageants and ridings of the mayor and aldermen, which the citizens dearly loved and were ready to indulge in whenever the slightest opportunity or excuse for them offered, are fruitful themes for Mr. Besant's pen during the Tudor period, and he treats them one and all in his own admirable manner. But whilst he frankly acknowledges the debt he owes to the late Mr. Riley's '*Memorials of London and London Life*' for whatever life and reality he has infused into his chapters which treat of the Plantagenet period, he appears to have given but little, if any, attention to another work which we venture to think would have materially assisted him in his chapters relating to the Tudor and Stuart periods. We allude to a series of the City's records known as '*Remembrancia*,' an analytical index of which appeared in 1878, and, although privately printed by the Corporation of London, and not published (a procedure which for our part we cannot but regret), is to be found in most public libraries. Perhaps the most characteristic chapter of Mr. Besant's book is that in which he makes an imaginary perambulation of the City in the company of old John Stow, the chronicler, who is left at his own door in St. Mary Axe at the close of the day no less astonished (as well he might be!) than delighted at having spent a day—a whole day—with a man of the nineteenth century. "*Bones a' me!*"

In his chapters on London in the reigns of Charles II. and George II. (with which his book ends) Mr. Besant refuses to busy himself so much with matters that belong to history as with presenting the every-day life of a *bourgeois* family, their household expenses, what they ate and what they drank, and wherewithal they were clothed; and thus the plan with which he set out of illustrating "above all the citizens" is continued to the end.

The book, which is profusely illustrated, cannot fail to become popular.

*Records of Tennyson, Ruskin, and Browning.*  
By Anne Ritchie. (Macmillan & Co.)

THE name of Miss Thackeray (now Mrs. Ritchie) is for ever associated, by those who have been fortunate enough to come under her spell, with a peculiar kind of charm—a tone as of silver-grey, a perfume as of



"rose-leaves when the rose is dead." Her stories attract one at the time of reading, and live with one afterwards, mainly on account of something subtle and delicately whimsical in the telling. They steal into one's memory and remain there. And always in these quiet stories there is the suggestion of somebody who is actually telling them, somebody to whom we are really listening. With so sympathetic a personality, so speaking a way of writing, Mrs. Ritchie is certainly well equipped for the task of doing for real people what she has done for the people of her imagination. And so these 'Records of Tennyson, Ruskin, and Browning' are really such records as one cares to have of people whose works one has read and whom one may have known in the flesh. As the daughter of Thackeray, knowing of course from childhood the most distinguished contemporary people, Mrs. Ritchie has enjoyed singular opportunities; which, indeed, she puts before us in one of these pages very suggestively:—

"B and C and D are great men; we know it because our fathers have told us, but the moment when we feel it for ourselves comes suddenly and mysteriously. My own experience certainly is this: the friends existed first, then, long afterwards, they became to me the notabilities, the interesting people as well, and these two impressions were oddly combined in my mind."

It is just the combination of these two impressions, in just this way, that gives to the book its special value; it is a book of really artistic gossip, such as we rarely get in England, where printed gossip, as a rule, has no connexion with literature.

Much of the charm, and occasionally also a little of the weakness, of Mrs. Ritchie's book comes from the fact that it is so very womanly.

"To the writer's own particular taste there never will be any more delightful person than the simple-minded woman of the world, who has seen enough to know what its praise is all worth, who is sure enough of her own position to take it for granted, who is interested in the person she is talking to, and unconscious of anything but a wish to give kindness and attention."

How admirably these words describe the impression produced by the book in which they occur! It is precisely such a woman, such a woman of the world, who is talking to us, in that easy, graceful, gracious way which is of the essence of fine manners; and the book is so delightful precisely on account of that generous recollection and that "wish to give kindness." But at times the generosity becomes a little indiscriminate; the "wish to give kindness" is too pronounced; the ladylike manner is a trifle haphazard in the justice of its application. The reader longs, quite in vain, for a touch of malice, the accent of a prejudice, the distinguishing insistence on a defect. The portraits, very lifelike, are all in profile; and the profile is seized always at its happiest angle.

The chapter on Lord Tennyson is rich in recollections—full of little pictures like this one, for instance:—

"Some of the writer's earliest recollections are of days now long gone by, when many of these young men of whom she has been speaking, grown to be middle-aged, used to come from time to time to her father's house, and smoke with him, and talk and laugh quietly,

taking life seriously, but humorously too, with a certain loyalty to others and self-respect which was their characteristic. They were somewhat melancholy men at soul, but for that very reason, perhaps, the humours of life may have struck them more especially. It is no less possible that our children will think of us as cheerful folks upon the whole, with no little affectation of melancholy and all the graces. I can remember on one occasion, through a cloud of smoke, looking across a darkening room at the noble, grave head of the Poet Laureate. He was sitting with my father in the twilight, after some family meal, in the old house in Kensington. It is Lord Tennyson himself who has reminded me how upon this occasion, while my father was speaking to me, my little sister looked up suddenly from the book in which she had been absorbed, saying, in her soft childlike voice, 'Papa, why do you not write books like "Nicholas Nickleby"?' Then again I seem to hear, across that same familiar table, voices without shape or name, talking and telling each other that Lord Tennyson was married—that he and his wife had been met walking on the terrace at Clevedon Court; and then the clouds descend again, except, indeed, that I can see my father riding off on his brown cob to the Tennysons' house at Twickenham (Chapel House, with its oak staircase, whence the carved figure of a bishop used to bless the passers-by) to attend the christening of Hallam, their eldest son."

At a time when the death of the Laureate has filled all our minds with a sense of wholly irreparable loss such a passage has an added touch of pathos. A little further on we come upon another picture—how different, and even more delightful as a piece of writing. It is a description of the country at Farringford:—

"I first knew the place in the autumn, but perhaps it is even more beautiful in springtime, when all day the lark trills high overhead, and then when the lark has flown out of hearing the thrushes begin, and the air is sweet with scents from the many fragrant shrubs. The woods are full of anemones and primroses; narcissus grows wild in the lower fields; a lovely creamy stream of flowers flows along the lanes, and lies hidden in the levels; hyacinth pools of blue shine in the woods; and then with a later burst of glory comes the gorse, lighting up the country round about, and blazing round about the beacon hill. . . . The beacon hill stands behind Farringford. If you cross the little wood of nightingales and thrushes, and follow the lane where the blackthorn hedges shine in springtime (lovely dials that illuminate to show the hour), you come to the downs, and climbing their smooth steep you reach 'High Down,' where the beacon-staff stands firm upon the mound. Then, following the line of the cliffs, you come at last to the Needles, and may look down upon the ridge of rocks that rise crisp, sharp, shining, out of the blue wash of fierce, delicious waters."

And here is a third picture from this gallery, which is so full of them:—

"Almost the first time I ever really recall Mr. Browning, he and my father and Mrs. Browning were discussing spiritualism in a very human and material fashion, each holding to their own point of view, and my sister and I sat by listening and silent. My father was always immensely interested by the stories told of spiritualism and table-turning, though he certainly scarcely believed half. Mrs. Browning believed, and Mr. Browning was always irritated beyond patience by the subject. I can remember her voice, a sort of faint minor chord, as she, lisping the 'r' a little, uttered her remonstrating 'Robert!' and his loud, dominant baritone sweeping away every possible plea she and my father could make; and then came my father's deliberate notes, which seemed to fall a little

sadly—his voice always sounded a little sad—upon the rising waves of the discussion. I think this must have been just before we all went to Rome—it was in the morning, in some foreign city. I can see Mr. and Mrs. Browning, with their faces turned towards the window, and my father with his back to it, and all of us assembled in a little high-up room. Mr. Browning was dressed in a rough brown suit, and his hair was black hair then; and she, as far as I can remember, was, as usual, in soft falling flounces of black silk, and with her heavy curls drooping, and a thin gold chain hanging round her neck."

So the novelist, leaving for once her imaginary people, paints for us, as only such a novelist could, certain real people and their surroundings. The book is, in its way, a document; but it is a document which is also a work of art.

*History of the English Landed Interest: its Customs, Laws, and Agriculture.* By R. M. Garnier. (Sonnenschein & Co.)

Few subjects have of late years attracted so much attention and such ardent study from historians and archaeologists as the origin and development of our agrarian system. The publication of cartularies and similar authorities is continually facilitating its study; the leaning of modern scholars towards social antiquities is all in its favour; and the scientific tendency to trace the development of institutions has still further encouraged it. Add to this that Socialists have seen in the village community the practical working of communal life comparatively undisturbed by individualist enterprise. And although it is perhaps on English soil that the subject can be best studied, this movement has by no means been confined to our own country. From Russia, with Vinogradoff and Kovalevsky, to Spain, with Costa and Altamira, we find the same eagerness to unravel the problems of the past and, in some degree, to seek from their teaching the guidance of experience for the future. Even in America the student is at work, and a Johns Hopkins essay which has recently appeared affords a valuable contribution to the history of the English manor.

The time, therefore, has now come when the popularizer may play his part and render accessible to the general reader the fruits of this original research. Such, it is to be presumed, is the aim of Mr. Garnier's volume. It may be well, at the outset, to insist on its distinctive feature, namely, that it is written by a land agent, who unites with an honourable sympathy towards the landed interest that intimate personal acquaintance with matters agricultural that is wanting to most writers on the subject of his work. Mr. Garnier, however, is not merely a land agent, but an Oxford man who has read widely, and so far well that he has brought his information commendably up to date.

Thus far we have spoken of the merits of the book. Where it fails, in our opinion, is, if we may say so, in being too personal, that is to say, not so achromatic as one expects in a work that is rather a compilation than the product of original research. The readers of such a handbook as this would rather, we imagine, be given a summary of the theories advanced by

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leading scholars—theories which are still contending for acceptance—than be plied by the author with arguments in support of views of his own. At the very outset the preface raises an interesting question, Mr. Garnier following Montesquieu in his theory that fertile plains breed lords, from their need of military protection, while barren districts remain democratic, from the facility of their defence. We have always thought that the phenomena might be capable of another interpretation, namely, that lords only flourished where a fertile soil afforded agriculture a sufficient surplus for their support.

Passing over the "prehistoric era" and that of the Roman occupation, we address ourselves rather to the recognized crux, the origin of territorial lordship among the Anglo-Saxons. Mr. Garnier, while rejecting the extreme views of the Teutonists, and contending for the partial survival of a Romanized British system, boldly seeks the origin of seigniorial powers over land in rights of jurisdiction, "suggesting that the original Saxon over-lord was first a judge, afterwards a landowner, and that, therefore, the abstraction of his judicial powers by the nation was just the very opposite process to what Bishop Stubbs and Mr. Maitland have imagined as taking place." Domesday land, however, he traces to direct usurpation of the waste by the lord, which scarcely harmonizes with his admission that it usually formed the pick of the area. He keeps well in view throughout the influence of war and its exigencies, which even before the Conquest modified our land system, and which after it formed the basis, here as elsewhere, of the territorial feudalism. It was not till the thirteenth century, or even later, we learn, that the "landlord" began to change into the "landowner," and it is to this change that our author attributes a disastrous severance of interest between capital and labour.

Concurrently with these social developments Mr. Garnier depicts a constant struggle between the efforts of the Crown to discourage the system of entail and those of the landed interest to defeat them by legal ingenuity, "ensnaring justice in the toils of the law." The protection of estates from forfeiture in troublous times was, of course, the point at issue. In the growth of a wealthy middle class eager to break down the monopoly in land our author sees the lever that secured the triumph of the Crown; but we should have thought that the merchant prince was as anxious to found a family by entailing his estate as any of his noble predecessors.

After carefully discussing the Tudor period, Mr. Garnier traces the fortunes of the landed interest through the struggles of the seventeenth century down to the Revolution, where, for the present, he leaves it.

Before passing to the most valuable portion of the book we must glance at the author's attitude towards the tithe question and the poor law. Animated by a keen sense of the injustice inflicted upon the land by making it the milch-cow of Church and State alike, he insists upon the hotly disputed tripartite division of the tithe, though its existence in England would be difficult to prove, and boldly styles "the monks mere agents for the national relief

funds." He further protests against the unfair incidence of the poor rates on real property alone, and contends that land is not only inequitably burdened for poor relief, but burdened for the purpose twice over, according to his theory, through the tithe.

As we might expect, his strongest point is found in his pictures of agricultural life and development throughout the period of which he treats. Such chapters as those on "Estate Management," "Life and Work on the Barony," "General Aspect of the Country," and "Stuart Agriculture" should be read not only for the information accumulated by the author, but for the light which his practical experience enables him constantly to throw on the details of his subject. The introduction of new crops with its far-reaching results, the various systems of manuring, and the problems connected with ploughing, are all discussed with remarkable acumen. But in so large a book revision is always needful. Thus at p. 296 we read that "leeks, though mentioned by Shakespeare, did not widely establish themselves in English soil till after their importation from Switzerland in 1562," though on p. 274 we learn that "the most famous, probably also the earliest, variety of any edible plant in this country was the leek."

It is, however, in matters historical that we must gently caution Mr. Garnier's readers. Such forms as "Sheriff's Tourm," the suggestive substitution of "drench" for *dreng*, and the statement that "leet" is derived from "*leo*, i.e., law," are harmless if strange—less strange, perhaps, than the persistent description of the three-field as the "Trinity" system. But the "60,000 landed gentry" on Salisbury plain in 1086 startle a critic, as does the statement that at "the Conquest the feudal system introduced the *jus primæ noctis*," together with some rather wild information about the Domesday survey. And why does Mr. Garnier first complain that Anglo-Saxon "internal trade was restricted by harsh laws so that no one could buy anything.... save.... within the walls of a town" (p. 103), then insist that "that vexatious law.... was revived by the Conqueror," and finally praise the enactment by writing that "the Norman Conqueror testified to the wisdom of such legislation by continuing the practice"? Probably the last view is the right one.

#### NOVELS OF THE WEEK.

*A Woman's Ambition.* By Henry Cresswell. 3 vols. (Hurst & Blackett.)

*The Snare of the Fowler.* By Mrs. Alexander. 3 vols. (Cassell & Co.)

*Out of the Jaws of Death.* By Frank Barrett. 3 vols. (Same publishers.)

*The Incomplete Adventurer.* By Tighe Hopkins. (Ward & Downey.)

*The Reputation of Good Saxon, and other Stories.* By Morley Roberts. (Cassell & Co.)

*A Big Mistake.* By Grace Ellicott. (Flack.)

*The New Ohio: a Story of East and West.*

By Edward E. Hale. (Cassell & Co.)

*The Saghalien Convict, and other Stories.* By V. Korolenko and Others. "Pseudonym Library." (Fisher Unwin.)

*O'Driscoll's Weird, and other Stories.* By A. Werner. (Cassell & Co.)

*One Woman's Way.* By Edmund Pendleton. (New York, Appleton & Co.)

THERE is much that is original in the plot of 'A Woman's Ambition,' and with one or two exceptions it is constructed in a thoroughly workmanlike manner. The centre of interest, if not precisely the heroine, is one Mrs. King, whose main ambition is to be loved as a mother, and who is amply gratified in that respect by two very estimable young fellows, Fred and Bertram King. To tell any more of the story than this would be to violate the confidence which a novelist implicitly reposes in his critic; for, if some stories will bear to be half told without losing their zest, 'A Woman's Ambition' could not be fairly dealt with in the same fashion. It is full of various mysteries, from horrid murder down to trifling mystification; but not a word more can be said of Mrs. King and her surroundings without depriving Mr. Cresswell of what he may fairly consider his exclusive right—to reveal the mysteries which he has created.

The texture of Mrs. Alexander's last novel is too thin, yet it shows her usual dexterity. Nothing can be less complicated than the plot, but the characters, if not impressive, are lifelike and preserve their distinctness. Among the self-seeking or too enthusiastic personages, the oppressors and votaries of the heroine, Myra Dallas, Cecil Forrester with his strong common sense and simple honour stands out refreshingly. When it is shown him that his cousin has a better claim than himself to a fortune which he knows how to value, he proposes an obvious way out of the difficulty with amusing directness. "What!" says Myra,

"is it so hard to part with the fortune that you would even marry me rather than give it up?"

"Yes, it is an awful wrench; but don't you imagine I should have any objection whatever to marry you. You are a nice, sensible girl, and I don't believe you'd bother me a bit. The generality of women are awful bores, but I always liked you, you know."

The marriage does not take place, but Myra escapes the machinations of her enemies and marries the right man. It is well she does so, for Mrs. Dallas and her son (good sketches) are revolting both for their treachery and vulgarity. Why does Mrs. Alexander speak of a "bar sinister"? Surely the error has been sufficiently gibbeted.

A story of complicated incident, with murder, abduction, Siberian exile, and a perpetual atmosphere of conspiracy and violence, presents difficulties to the analyst. But it may be broadly said that Mr. Barrett's book is one that cannot be easily laid down when the first few chapters have been fairly read. And the opening of the story, in the low den of thieves at Shadwell, where Taras runs so terrible a risk, and Aura saves him by the underground passage, is sufficiently striking to arrest the reader's attention at the outset. We should say that the adventures of both Aura and her hero were impossible but that we know our century is really full of opportunities for adventure, when once the beaten track of conventionalism is fairly left. And to secure plenty of excitement it is only necessary to be a Russian subject and set oneself in opposition to the Czar. So we may accept Taras, and Aura's Siberian journey and escape. The enthusiastic prince is described as of



the highest class of educated revolutionists; and as a contrast to him Ivan Dontremember, the escaped convict and avenger upon Kavanagh of his sister's honour, is a good type of the dull and persistent ferocity of another class of mind. That the brave and loving Aura should have developed her education so rapidly is more consistent with the necessities of the history she recounts than with the probabilities of life.

Finance has problems and attractions for the novelist as for the speculator; but the romance of the Bourse remains to be written. Mr. Tighe Hopkins has refrained from anything like an attempt to emulate Zola's impressive failure 'L'Argent,' and has discovered for himself points at which the Stock Exchange becomes of interest to the maker of stories. "The incomplete adventurer" is a young man born for the pursuit of art, but compelled to get his living as a fencing-master's understrapper. To him is revealed the existence of a powder which is both food and medicine. Being eager for riches, he tries to float a company, but his temperament will not allow him to consider the powder except as a benefit to the race. Most humorous and delightful are his efforts to promote a syndicate for its sale; and there is the suggestion of a love story. 'The Boom in Belltops' is less amusing and less lively, evidently because the genteel squalor and trivial festivities of lower middle-class life are beyond Mr. Hopkins's province. His business is with "characters" and eccentrics; and he is skilful enough to convince the reader that the extravagances of a clique of entertaining, but rather absurd people are quite probable.

Mr. Morley Roberts contributes all but a dozen short stories to the mass of fragmentary fiction which is being accumulated week by week at an ever-increasing rate. The eleven narratives introduced by 'The Reputation of George Saxon' are of unequal merit, and some of them will strike the reader as lacking in finish and proportion; whilst others, like the one just mentioned, are hackneyed in subject and improbable in plot. Is there not a false ring about the suicide of the rich man who has gained a literary reputation by fathering the work of poorer scribes? Yet there is plenty of skilful work in Mr. Roberts's volume.

Criticism is disarmed by the unspeakable ingenuousness of Mrs. Ellicott's method. The pages of 'A Big Mistake' are studded with such phrases as "His mother simply adored him, whilst his father regarded him with even more than usual parental pride." Of Lady Armytage, the blameless heroine, we read that "she had large, deep, tender dark eyes, very true, and somehow they held one." When she returned to her home from the Continent "the faithful St. Bernard rushed out, expressing by his bounds and bark the most unfeigned delight." How the village was decimated with Russian influenza, and Doris Armytage sprained her ankle, and her mother wept at the "love-portion [sic] song" in 'Tristan und Isolde' will be found set forth with a studied banality of diction which at times is exquisitely comic. Thus at the crisis of the heroine's fortune, Mrs. Ellicott writes, "Like a ball without elasticity, she could rebound no more." The book is full of

amiability and perfectly sincere, but quite astonishingly silly.

'The New Ohio' is a matter-of-fact story of the adventures of Sarah Parris, of Salem, who travelled across the Alleghanies a hundred years ago, and who came through hair-breadth escapes to a happy haven. "This is not a guide-book," the author says, but it includes sundry itinerary details amongst its illustrations of life and travel in the Western States at the end of the eighteenth century. Fiction and fact are so closely connected that it is doubtful whether Mr. Hale seriously means to contend that steam navigation was first effected in 1790 on the river Delaware. The English patent records would probably show that Fitch was anticipated by at least half a century, and paddles were worked by steam on English rivers some years before the incident mentioned by Mr. Hale. But 'The New Ohio' is a clever and interesting story, whoever was "the real practical inventor of steam navigation."

Korolenko is one of the freshest novelists of the Russia of to-day, and his Siberian stories are singularly interesting and life-like. For Russians Siberia must always be the land of romance and adventure; that "wild east" is to Russia what the "wild west" is to the United States. It is a mysterious unknown land, with which, nevertheless, the imagination is familiar, and which conjures up to the mind's eye weird pictures of deeds of daring and of human suffering. 'The Saghalien Convict' is the story of the adventurous escape from the island of Saghalien of a Siberian convict, told by himself, and of his temporary sojourn in the tents of industrious people. His final escape from his humdrum life in a Yakout village, and his joyous and tumultuous return to the life of the forest, are admirably done. With true artistic delicacy the reader is left in doubt as to his final fate. The translator has done his work well, but has printed rather an absurd note on p. 10. In the text the following lines occur:—

"Feeble phosphorescent patches still glimmer feebly in their places; these are caused by the reflection from outside of the deadly Yakout frost through the blocks of ice frozen to the windows."

This is perfectly intelligible, and requires no explanation. Everybody knows that in very cold climates window-panes get frozen over with ice. But the translator adds a foot-note to the effect that "in the extreme north glass window-panes are replaced during the winter by accurately cut blocks of transparent ice." As the difference between the temperature inside and that outside is generally the difference between stifling heat and intense frost, the average reader will have great difficulty in accepting this statement. In another foot-note the translator explains that "isba" means wooden hut. But the word "isba" is the exact equivalent for hut. Most huts in Russia are made of logs, and consequently an "isba" generally means a log hut. But these are absolutely trivial blemishes in an otherwise excellent piece of work, for, like all the translations of Russian works in the "Pseudonym Library," this is accurate without being pedantic. It is what a translation should be—a rendering of the ele-

gances of one language by the equivalent elegances of the other, not a literal and uncouth dictionary rendering. 'Wounded in Battle,' by Garshin—that young author, so full of promise, whose sad death occurred some time ago—is a blood-curdling account, minutely faithful in its verisimilitude, of the feelings and sensations of a wounded soldier, lying on the field of battle, alone and forgotten, with dead bodies rotting round him, and death creeping over him by inches.

The author of 'O'Driscoll's Weird' has contrived to be fairly interesting in his batch of cosmopolitan, and for the most part harrowing stories—even when he tells of the fateful Irishman who brings over a packet of dynamite in an Atlantic liner "to blow up Liverpool Docks with," making it his pillow by night, and carrying it in his breast by day, and of young Max Kingsford of Balliol, who throws his arms about the dynamiter when he learns his business. But 'O'Driscoll's Weird' is a better story than might be supposed from the last sentence, and the other tales in the same volume are all worth reading.

Mr. Pendleton's leisurely method of progression as a novel-writer, coupled with a partiality for periphrasis alike in narrative and dialogue, renders his story somewhat tedious reading. And yet it is not devoid of a certain sedate charm. The picture of the husband who "thinks gentle, loving thoughts of this sober, delicately adjusted wife of his in his analytical way" is thoroughly typical of the author's attitude, as well as representative of his laborious but thoughtful style. The tone of the book is excellent; but its atmosphere is of a monotonously sombre tint, unrelieved by any flashes of humour. The conditions of life in the Southern States are lightly touched upon; but the chief personages who figure in 'One Woman's Way' are of that idealized cosmopolitan type so prevalent in modern American fiction.

#### BOOKS FOR CHILDREN.

*Tom's Trust.* By Maud Carew. (Society for Promoting Christian Knowledge.)

*Uncle Bill's Children.* By Helen Milman (Mrs. Caldwell Crofton). (Griffith, Farran & Co.)

*A Story of Guy Fawkes' Day Forty Years Ago; and Half an Uncle, all a Kinsman.* By F. S. Hollings. (Masters & Co.)

*Into the Unknown: a Romance of South Africa.* By Lawrence Fletcher. (Cassell & Co.)

*La belle Nivernaise.* By Alphonse Daudet. Translated by R. Routledge. (Fisher Unwin.)

*Maid Marian and Robin Hood: a Romance of Old Sherwood Forest.* By J. E. Muddock. (Chatto & Windus.)

*The Wild Pigs: a Story for Little People.* By Gerald Young. (Sonnenschein & Co.)

'Tom's Trust' is a bright and attractive tale of boy life, thoroughly manly and healthy in tone, full of fun and frolic, yet with a vein of earnestness and high purpose running through all.

'Uncle Bill's children' are a pair of delightful rogues, and the chronicle of their seaside adventures and of Uncle Bill's love affairs is well worth reading.

We are not much attracted by 'A Story of Guy Fawkes' Day Forty Years Ago'; it is a little sad and not a little sentimental, and the accompanying tale of 'Half an Uncle, all a Kinsman,' is much in the same style.

Mr. Fletcher's romance of South Africa, entitled 'Into the Unknown,' is a marvellous medley of brave hunters, fair maidens, wicked



Mormons, a faithful quagga, and many other strange beings, including, of course, that "magnificent creature" whom we all know so well—"a pure-blooded Zulu chief, descended from a race of warriors, every line of his countenance grave and stern, with eyes that glistened like fiery stars under a lowering cloud." There are no maps attached to Mr. Fletcher's great work, so we are not sure that we have a clear conception of the geography of the Mormons' African domain; it is a weird and terrible place, and it comforts us greatly to think that in the end the hunters triumph and leave East Utah behind them a mass of smoke and flame. Gunpowder plays an important part in the unknown, explosion follows explosion, and the roar of battle is ever in our ears. Here is the story of the last fight:—

"Woe! woe! woe! to the Mormon host, for up the valley, at a long slinging trot, comes the crack regiment of the famous warriors of the Undi, led on to the charge by Amaxosa, the chief of their ancient house. The Saints form up in square against the rocks, heedless of their white foes above, as they try to meet the resistless charge of the Zuli impi, and stem the awful torrent which rolls up in a dark compact tide and flings itself upon them, even as the surf dashes itself against, against, up, up,—ay, and right over the rocky shore. Then the awful battle-shout of the Undi is raised, and before the sun gets red in the western sky, the entire Mormon army has been annihilated, and the victorious Zulu chief is grasping the hand of his 'great white father,' whom he introduces to his brother officers as the man who originated this mighty scheme of stern retribution and wholesale slaughter."

Such a fight would satisfy most men, but the "great white father" is insatiable, and we leave him planning a new expedition to Salt Lake City to exterminate "the whole cursed Mormon brood."

Mr. R. Routledge has presented the children with an acceptable version of Daudet's pretty story 'La belle Nivernaise.' The illustrations by Montégut are very characteristic.

It is a little difficult to class such a book as 'Maid Marian and Robin Hood.' We do not know whether it is intended for the old or the young, and a careful perusal of the work has failed to help us to a decision. The author's name naturally suggests tales of a sensational character; indeed, an extract from a review, which we find conveniently placed behind the title-page, ascribes to Mr. Muddock "a pen that frequently reminds us of Defoe, combined with the weird terror of Poe." We are bound to say that there is nothing to remind us either of Defoe or of Poe in 'Maid Marian and Robin Hood,' which appears to be nothing more nor less than a dull and very lengthy version of the adventures of the famous outlaw.

There is happily no doubt about 'The Wild Pigs'; it is a nursery story pure and simple, and we feel sure that many tiny tots will listen eagerly to the tale of the bold little swine Chunk, Fusky, and Snout.

#### OUR LIBRARY TABLE.

MR. CLIFFORD HARRISON has used some of the leisure forced upon him by long illness in putting together two volumes of *Stray Records; or, Personal and Professional Notes* (Bentley & Son). A good deal of his gossip is trivial, and he says more than any but devoted friends will care to hear about his own doings and opinions. But in the course of his travels and experiences as an entertainer he came across many interesting people—among others, the Prince and Princess of Wales, Mr. Gladstone, Mr. Ruskin, Lord Tennyson, Browning, Kingsley, Sir Henry Taylor, and Dean Stanley. He tells us much that is interesting, too, about his father—who was Miss Louisa Pyne's partner in successful and useful popularizing of music—and his mother, who was a clever actress before she married and settled down in private life.

We are unable to praise a life of Mr. Gladstone, by the Rev. James J. Ellis, published by

Messrs. Nisbet & Co. It is not up to the low average of such productions. The only good thing in the book is an excellent but threadbare story, which has been told of every man of wide information who has lived in the present century, but generally of Dr. Whewell. Mr. Ellis has taken nearly two pages of print to tell it of Mr. Gladstone and Chinese chess. As it has been told for the last forty years, it is of Dr. Whewell and Chinese music. But it far better fits Whewell, or such a living man as Prof. H. Sidgwick, than Mr. Gladstone, who, though widely read, is not specially "learned" nor specially reputed learned, and has seldom written on "learned" subjects.

MR. HARRY FURNISS has hardly been well advised in publishing *Flying Visits* (Arrow-smith). Even as setting for the sketches contributed to an illustrated weekly newspaper while the 'Humours of Parliament' were "on tour," the articles were hardly up to the mark; collected into a volume they will not pass muster at all. For most of the illustrations we have nothing but praise.

MESSRS. GREVEL & Co. have issued an English version of *The Memoirs of Baron Ompteda*, which we reviewed last month.

We are glad to welcome a cheap edition of Mr. Hardy's remarkable novel *Tess of the D'Urbervilles* (Osgood, McIlvaine & Co.), but the portrait of the author that forms the frontispiece by no means does him justice.—*Mansfield Park* is the latest addition to the pretty edition Messrs. Dent are publishing of Miss Austen's novels.—*La Lyre Française* is the most recent volume in the cheap reissue of "The Golden Treasury Series" of Messrs. Macmillan.—*Don Juan*, Cantos IV. to XVI., fills two volumes of the neat 'Bijou Byron' (Griffith & Farran).

CATALOGUES have accumulated on our table slowly during the holidays, but some of them are important. The London booksellers are represented by Mr. Baker (theology), Mr. Cooper (fair), Messrs. Garratt & Co. (clearance catalogue), Mr. Harvey (excellent), Mr. Higham, Messrs. Jarvis & Son (two interesting catalogues), Mr. Menken (two catalogues), Mr. Nutt (good), Messrs. Sotheran (two, both good), and Messrs. Suckling & Galloway. Outside London, Mr. Cleaver, Messrs. Meehan (fair), and Messrs. Pickering of Bath; Mr. Baker, Mr. Downing (two catalogues), Mr. Lowe (two catalogues), and Mr. Wilson of Birmingham; Messrs. George's Sons of Bristol (fair); Messrs. Bailly & Son of Cirencester (good); Mr. Clay (four catalogues, one a good list of chemical books), Messrs. Douglas & Foulis (good), and Mr. Stillie (the dozen of booksellers of Edinburgh; Mr. Commin of Exeter (fair); Mr. Miles of Leeds; Mr. Murray of Leicester; Mr. Jaggard and Messrs. Young & Sons (good) of Liverpool; Messrs. Browne & Browne of Newcastle-on-Tyne (good); and Mr. Pollard of Truro, are the booksellers represented. M. Rosenthal of Munich has sent an interesting catalogue of editions of the 'Imitatio Christi' and the literature relating to it. M. Nijhoff of the Hague has forwarded a good geographical catalogue.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Birks's (Rev. T. R.) *Horæ Evangelicæ*, edited by Rev. H. A. Birks, 8vo. 10/6 cl.  
Cuyler's (T. L.) *Stirring the Eagles' Nest*, and other Practical Discourses, cr. 8vo. 6/ cl.  
Howard's (Rev. G. B.) *The Schism between the Oriental and Western Churches*, cr. 8vo. 3/6 cl.  
Lord's Day (The) and the Holy Eucharist, *Essays by Various Authors*. Preface by R. Linklater, D.D., cr. 8vo. 5/ cl.  
Sandford's (Rev. C. W.) *Words of Counsel to English Churchmen Abroad*, Sermons, cr. 8vo. 6/ cl.

##### Fine Art.

- Lovett's (R.) *Welsh Pictures drawn with Pen and Pencil*, roy. 8vo. 8/ cl.

##### Poetry.

- Bond's (R. W.) *An Ode to the Sun*, and other Poems, 3/6 cl.  
Love Songs of Robert Burns, selected by Sir G. Douglas, 3/6  
Poems from the German, translated by C. M. Aikman, Preface by Prof. G. Fiedler, cr. 8vo. 2/6 half-parchment.

##### Music.

- Chopin (Frederic Frances), by Willeby, cr. 8vo. 10/6 cl.

Martin's (G. C.) *The Art of training Choir Boys*, 4to. 3/swd.  
Music and Motion, *Action Songs for Little Singers*, edited by A. Reid, 4to. 2/6 cl.

##### Political Economy.

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## LORD TENNYSON.

CHARLES LAMB was so paralyzed, it is said, by Coleridge's death that for weeks after that event he was heard murmuring often to himself, "Coleridge is dead, Coleridge is dead." In such a mental condition at this moment is an entire country, I think. "Tennyson is dead! Tennyson is dead!" It will be some time before England's loss can really be expressed by any words so powerful in pathos and in sorrow as these. And if this is so with regard to English people generally, what of those few who knew the man, and, knowing him, must needs love him—must needs love him above all others?—those, I mean, who, when speaking of him, used to talk not so much about the poetry as about the man who wrote it—those who now are saying, with a tremor of the voice and a moistening of the eye,—

There was none like him—none.

To say wherein lies the secret of the charm of anything that lives is mostly difficult. Especially is it so with regard to a man of poetic genius. All are agreed, for instance, that D. G. Rossetti possessed an immense charm. So he did, indeed. But who has been able to define that charm? I, too, knew Rossetti well, and loved him well. Sometimes, indeed, the egotism of a sorrowing memory makes me think that outside his own most affectionate and noble-tempered family, including that old friend in art at whose feet he sat as a boy, no man loved Rossetti so deeply and so lastingly as I did; unless, perhaps, it was the poor blind poet Philip Marston, who, being so deeply stricken, needed to love and to be loved more sorely than I, to whom Fate has been kind. And yet I should find it difficult to say wherein lay the charm of Rossetti's chameleon-like personality. So with other men and women I could name. This is not so in regard to the great man now lying dead at Aldworth. Nothing is easier than to define the charm of Tennyson.

It lay in a great veracity of soul—in a simple single-mindedness so childlike that, unless you had known him to be the undoubted author of his exquisitely artistic poems, you would have supposed that even the subtleties of poetic art must be foreign to a nature so devoid of all subtlety as his. "Homer," you would have said, "might have been such a man as this, for Homer worked in a language which is Poetry's very voice. But Tennyson works in a language which has to be moulded into harmony by a myriad subtleties of art. How can this great inspired child, who yet has the simple wisdom of Bragi, the poetry-smith of the Northern Olympus, be the delicate-fingered artist of 'The Princess,' 'The Palace of Art,' 'The Day-Dream,' and 'The Dream of Fair Women'?"

As deeply as some men feel that language was given to men to disguise their thoughts did Tennyson feel that language was given to him to declare his thoughts without disguise. He knew of but one justification for the thing he said, viz., that it was the thing he thought. *Arrière pensée* was with him impossible. But, it may be asked, when a man carries out-speaking to such a pass as this, is he not apt to become a somewhat troublesome and discordant thread in the complex

web of modern society? No doubt any other man than Tennyson would have been so. But the honest ring in the voice—which, by-the-by, was strengthened and deepened by the old-fashioned Lincolnshire accent—softened and to a great degree neutralized the effect of the bluntness. Moreover, behind this uncompromising directness was apparent a noble and a splendid courtesy; for above all things Tennyson was a great and forthright English gentleman. As he stood at the porch at Aldworth meeting a guest or bidding him good-bye—as he stood there, tall, far beyond the height of average men, his naturally fair skin showing dark and tanned by the sun and wind—as he stood there no one could mistake him for anything but a great gentleman, who was also much more. Up to the last a man of extraordinary presence, he showed, I think, the beauty of old age to a degree rarely seen.

A friend of his who, visiting him on his birthday, discovered him thus standing at the door to welcome him, has described his unique appearance in words which are literally accurate at least:—

A poet should be limned in youth, they say,  
Or else in prime, with eyes and forehead beaming  
Of manhood's noon—the very body seeming  
To lend the spirit wings to win the bay;  
But here stands he whose noontide blooms for aye,  
Whose eyes, where past and future both are gleaming

With lore beyond all youthful poets' dreaming,  
Seem lit from shores of some far-glittering day.

Our master's prime is now—is ever now;  
Our star that wastes not in the wastes of night  
Holds Nature's dower undimmed in Time's despite;

Those eyes seem Wisdom's own beneath that brow,  
Where every furrow Time hath dared to plough  
Shines a new bar of still diviner light.

This, then, was the secret of Tennyson's personal charm. And if the reader is sceptical as to its magnetic effect upon his friends, let me remind him of the amazing rarity of these great and guileless natures; let me remind him also that this world is comprised of two classes of people—the bores, whose name is legion, and the interesting people, whose name is *not* legion—the former being those whose natural instinct of self-protective mimicry impels them to move about among their fellows hiding their features behind a mask of convention, the latter being those who move about with uncovered faces just as Nature fashioned them. If guilelessness lends interest to a dullard, it is still more so with the really luminous souls. So infinite is the creative power of Nature that she makes no two individuals alike. If we only had the power of inquiring into the matter, we should find not only that each individual creature that once inhabited one of the minute shells that go to the building of England's fortress walls of chalk was absolutely unlike all the others, but that even the poor microbe himself, who in these days is so maligned, is also very intensely an individual. Some time ago the old discussion was revived in the *Athenæum* as to whether the nightingale's song was joyful or melancholy. And perhaps if the poems of the late James Thomson and the poems of Mr. Austin Dobson were recited by their authors to a congregation of nightingales the question would at once be debated amongst

them, "Is the note of the human songster joyful or melancholy?" The truth is that the humidity or the dryness of the atmosphere in the various habitats of the nightingale modifies so greatly the *timbre* of the voice that, while a nightingale chorus at Fiesole may seem joyous, a nightingale chorus in the moist thickets along the banks of the Ouse may seem melancholy. Nay, more, as I once told Lord Tennyson at Aldworth, I, when a truant boy wandering along the banks of the Ouse (where six nightingales' nests have been found in the hedge of a single meadow), got so used to these matters that I had my own favourite individuals, and could easily distinguish one from another. That rich climacteric swell which is reached just before the "jug, jug, jug," varies amazingly if the listener will only give the matter attention. And if this infinite variety of individualism is thus seen in the lower animals, what must it be in man? There is, however, in the entire human race a fatal instinct for marring itself. To break down the exterior signs of this variety of individualism in the race by mutual imitation, by all sorts of affectations, is the object not only of the civilization of the Western world, but of the very negroes on the Gaboon river. No wonder, then, that whensoever we meet, as at rarest interval we do meet, an individual who is able to preserve his personality as Nature meant it to live, we feel an attraction towards him such as is irresistible. Now I would challenge those who knew him to say whether they ever knew any other man so free from this great human infirmity as Lord Tennyson. The way in which his simplicity of nature would manifest itself was in some instances most remarkable. Though, of course, he had his share of that egotism of the artist without which imaginative genius may become sterile, it seemed impossible for him to realize what a transcendent position he took among contemporary writers all over the world. "Poets," he once said to me, "have not had the advantage of being *born to the purple*." Up to the last he felt himself to be a poet at struggle more or less with the Wilsons and the Crokers who in his youth assailed him. I and a very dear friend of his, a family connexion, tried in vain to make him see that when a poet had reached a position such as he had won no criticism could injure him or benefit him one jot.

What has been called his exclusiveness is entirely mythical. He was the most hospitable of men. It was very rare indeed for him to part from a friend at his hall door or at the railway station without urging him to return as soon as possible, and generally with the words, "Come whenever you like." The fact is, however, that for many years the strangest notions seem to have got abroad as to the claims of the public upon men of genius. There seems now to be scarcely any one who does not look upon every man who has passed into the purgatory of fame as his or her common property. The unlucky victim is to be pestered by letters upon every sort of foolish subject, and to be hunted down in his walks and insulted by senseless adulation. Tennyson resented this, and so did Rossetti, and so ought every man who has reached eminence and respects his own genius. Neither fame nor life itself



is worth having on such terms as these. One day Lord Tennyson, when walking round his garden at Farringford, saw perched up in the trees that surrounded it two men who had been refused admittance at the gate—two men dressed like gentlemen. He very wisely gave the public to understand that his fame was not to be taken as an abrogation of his rights as a private English gentleman. For my part, whenever I hear any one railing against a man of eminence with whom he cannot possibly have been brought into contact, I know at once what it means: the railer has been writing an idle letter to the eminent one and received no reply.

Tennyson's knowledge of nature—nature in every aspect—was very great. His passion for "star-gazing" has often been commented upon by readers of his poetry. Since Dante no poet in any land has so loved the stars. He had an equal delight in watching the lightning; and I remember being at Aldworth once during a thunderstorm, when I was alarmed at the temerity with which he persisted, in spite of all remonstrances, in gazing at the blinding lightning. For moonlight effects he had a passion equally strong, and it is especially pathetic to those who know this to remember that he passed away in the light he so loved—in a room where there was no artificial light—nothing to quicken the darkness but the light of the full moon (which somehow seems to shine more brightly at Aldworth than anywhere else in England); and that on the face of the poet, as he passed away, fell that radiance in which he so loved to bathe it when alive.

If it is as easy to describe the personal attraction of Tennyson as it is difficult to describe that of any one of his great contemporaries, do we not find the same relations existing between him and them as regards his place in the firmament of English poetry? In a country with a composite language such as ours it may be affirmed with special emphasis that there are two kinds of poetry: one appealing to the uncultivated masses, whose vocabulary is of the narrowest; the other appealing to the few who, partly by temperament and partly by education, are sensitive to the true beauties of poetic art. While in the one case the appeal is made through a free and popular use of words partly commonplace and partly steeped in that literary sentimentalism which in certain stages of an artificial society takes the place of the simple utterances of simple passion of earlier and simpler times, in the other case the appeal is made very largely through what Dante calls the "use of the sieve for noble words." Of the one perhaps Byron is the type, the exemplars being such poets as those of the Mrs. Hemans school in England and of the Longfellow school in America. Of the other class of poets, the class typified by Milton, the most notable exemplars are Keats, Shelley, and Coleridge. Wordsworth partakes of the qualities of both classes. The methods of the first of these two groups are so cheap—they are so based on the wide severance between the popular taste and the poetic temper (which, though in earlier times it inspired the people, is now confined to the few)—that one may say of the first group that their success in finding and holding an audience is almost damnatory to them as poets. As compared with the poets of

Greece, however, both groups may be said to have secured only a partial success in poetry; for not only Æschylus and Sophocles, but Homer too, are as satisfying in the matter of noble words as though they had never tried to win that popular success which was their goal. In this respect—as being, I mean, the compeer of the great poets of Greece—Shakspeare takes his peculiar place in English poetry. Of all poets he is the most popular, and yet in his use of the "sieve for noble words" his skill transcends that of even Milton, Coleridge, Shelley, and Keats. His felicities of diction in the great passages seem little short of miraculous, and they are so many that it is easy to understand why he is so often spoken of as being a kind of inspired improvisatore. That he was not an improvisatore, however, any one can see who will take the trouble to compare the first edition of 'Romeo and Juliet' with the received text, the first sketch of 'The Merry Wives of Windsor' with the play as we now have it, and the 'Hamlet' of 1603 with the 'Hamlet' of 1604, and with the still further varied version of the play given by Heminge and Condell in the Folio of 1623. If we take into account, moreover, that it is only by the lucky chapter of accidents that we now possess the earlier forms of the three plays mentioned above, and that most likely the other plays were once in a like condition, we shall come to the conclusion that there was no more vigilant worker with Dante's sieve than Shakspeare. Next to Shakspeare in this great power of combining the forces of the two great classes of English poets, appealing both to the commonplace sense of a commonplace public and to the artistic sense of the few, stands, perhaps, Chaucer; but since Shakspeare's time no one has met with anything like Tennyson's success in effecting a reconciliation between popular and artistic sympathy with poetry in England.

The biography of such a poet, one who has had such an immense influence upon the literary history of the entire Victorian epoch—indeed, upon the nineteenth century, for his work covers two-thirds of the century—will be a work of incalculable importance. There is but one man who is fully equipped for such an undertaking, and fortunately that is his own son—a man of great ability, of admirable critical acumen, and of quite exceptional accomplishments. His son's filial affection was so precious to Lord Tennyson that, although the poet's powers remained undimmed to the last day of his life, I do not believe that we should have had all the splendid work of the last ten years without his affectionate and unwearied aid.

THEODORE WATTS.

ALFRED, LORD TENNYSON.  
EMIGRAVIT OCTOBER VI., MDCCCXCII.

GRIEF there will be, and may,  
When King Apollo's bay  
Is cut midwise;  
Grief that a song is stilled,  
Grief for the unfulfilled  
Singer that dies.

Not so we mourn thee now,  
Not so we grieve that thou,  
MASTER, art passed,  
Since thou thy song didst raise,  
Through the full round of days,  
E'en to the last.

Grief there may be, and will,  
When that the singer still  
Sinks in the song;  
When that the winged rhyme  
Fails of the promised prime,  
Ruined and wrong.

Not thus we mourn thee—we—  
Not thus we grieve for thee,  
MASTER and Friend;  
Since, like a clearing flame,  
Clearer thy pure song came  
E'en to the end.

Nay—nor for thee we grieve  
E'en as for those that leave  
Life without name;  
Lost as the stars that set,  
Empty of men's regret,  
Empty of fame.

Rather we count thee one  
Who, when his race is run,  
Layeth him down  
Calm—through all coming days  
Filled with a nation's praise,  
Filled with renown.

AUSTIN DOBSON.

#### THE COMING PUBLISHING SEASON.

MESSRS. GRIFFITH, FARRAN & Co. include in their list 'Eton of Old, 1811 to 1822,' by an Old Colleger,—'Tales from the Dramatists,' by Mr. C. Morris, with an introduction by Mr. Henry Irving,—four volumes of 'The Newbery Classics,' a new edition of the poets, each in one volume,—'The Bijou Byron,' complete,—'The Shakspeare Birthday Book,' compiled by E. W. H.,—'The Prison Series,' a new uniform edition, by F. W. Robinson, author of 'Lazarus in London,'—in 'The Entertainment Series': 'Duologues,' by Ina Leon Cassilis, and 'Short Comedies for Amateur Players,' arranged by Mrs. Burton Harrison,—three three-volume novels: 'Whither?' by M. E. Francis; 'Asenath of the Ford,' by Rita; and 'How Like a Woman!' by Miss Florence Marryat,—the following novels in one volume each: 'An Evil Reputation,' by Dora Russell; 'The Duchess,' by Mrs. Hungerford; 'A Fatal Silence,' by Miss Florence Marryat; and 'A Defender of the Faith,' by Tivole,—new editions of 'Eagle Joe,' by Henry Herman; 'Misogyny and the Maiden,' by Paul Cushing; and 'A Stiff-Necked Generation' and 'The History of a Week,' by Mrs. Walford,—'The Geography of the County of Durham,'—'The Great Discourse of Jesus Christ the Son of God,' a topical arrangement and analysis of all His words recorded in the New Testament, separated from the context,—a new edition of the first series of 'Mamma's Bible Stories for her Little Boys and Girls,'—'Church Folk-Lore,' by the Rev. J. E. Vaux,—'The Sacrifice of Praise; or, the Holy Eucharist,' interleaved with instructions and devotions for the use of communicants,—and in 'The Westminster Library': 'The First Century of Christianity,' by Homersham Cox, in 2 vols., and Landon's 'Manual of Councils,' in 2 vols. A list of the firm's publications for the young was given in last week's *Athenæum*.

Messrs. Wells Gardner & Co. announce the following: 'With Russian Pilgrims: being an Account of a Sojourn in the White Sea Monastery,' by Mr. A. A. Boddy, F.R.G.S.,—'Farthings,' by Mrs. Molesworth, with illustrations,—'The Little Doctor; or, the Magic of Nature,' by Darley Dale, illustrated,—'The Queen of the Goblins,' by W. Pickering, illustrated,—Vol. II. of 'Mothers in Council,' edited by Miss Yonge,—Vols. IV. and V. of 'The National Churches': 'The Church in the Netherlands,' by the Rev. P. H. Ditchfield; and 'The Church in Scotland,' by Canon Luckock,—'The Sound of the Streets,' by Mrs. Robert O'Reilly, illustrated,—'A Troublesome Trio; or, Grandfather's Wife,' by Mrs. Reginald



Bray,—a new edition of Miss Ingelow's 'Stories told to a Child,'—'Great Characters of Fiction,' by various authors, edited by M. E. Townsend,—'My Birthday Book,' edited by Mrs. Trebeck,—'Captain Geoff,' by Ismay Thorn,—'Cousin Isabel,' by Marion Andrews,—'Little Sisters of Pity,' by Ismay Thorn,—'A Pair of Old Shoes,' by Christabel Coleridge,—'A Week spent in a Glass Pond,' by Mrs. Ewing,—'Old Songs for Young Voices,' with musical accompaniments, collected by S. L. Money,—a second edition of 'The Child and his Book,' by Mrs. E. M. Field,—'The Little Treasure Book,' a selection of poems and hymns, edited by Miss Bramston,—'Plain Directions on Cookery,' by Alice Massingberd,—and the following annuals: *Friendly Work, Friendly Leaves, Chatterbox, Sunday, the Prize, the Young Standard-Bearer, African Tidings, Coral Missionary Magazine, Chatterbox Christmas Box, and Leading Strings.*

Among the publications of Messrs. Walter Scott during the forthcoming season will be the following: 'The New Border Tales,' a collection of stories by Sir George Douglas,—'Poems of the Hon. Roden Noel,' a selection, with an introduction by Mr. Robert Buchanan,—'Songs of Labour,' an anthology, edited by Mr. H. S. Salt,—'Modern Painting,' a collection of essays by Mr. George Moore,—'Mother and Child,' a novel, by Mr. Moore,—'Songs and Ballads of Northern England,' by Mr. Stokoe, harmonized and arranged for pianoforte by Mr. S. Reay,—a translation of Gogol's 'The Inspector-General,' by Mr. A. A. Sykes,—'From Australia and Japan,' a collection of stories by A. M., illustrated,—'Dramatic Essays,' edited by Mr. William Archer and Mr. R. W. Lowe,—'Public Health Problems,' by Mr. John F. Sykes,—'Modern Meteorology,' by Prof. Frank Waldo,—'The Germ-Plasm: a Theory of Heredity,' by Dr. Weismann ('Contemporary Science Series'),—'The Humour of France,' 'The Humour of Germany,' 'The Humour of Italy,' 'The Humour of Russia,' 'The Humour of Spain,' 'The Humour of America,' 'The Humour of Holland,' 'The Humour of Japan,' a series of translations,—'Essays of Montaigne,' edited by Mr. P. Chubb,—'Selections from Sir Arthur Helps,' edited by E. A. Helps,—'Living Scottish Poets' and 'Scottish Fairy and Folk Tales,' both edited by Sir George Douglas,—'The Ballads of Surtees,' edited with a memoir by J. R. Boyle,—and 'The Widow Lampart,' by S. Levett-Yeats.

Messrs. Clowes & Sons will publish 'The Death Duties,' by Mr. A. W. Norman, of the Legacy Duty Office,—'The Law affecting Catholics,' by Mr. W. S. Lilly and Mr. J. P. Wallis,—'Service out of the Jurisdiction,' by Mr. T. Piggott,—'The Statutes regulating Building in London,' with notes and bylaws and regulations of the London County Council and Commissioners of Sewers now in force, by Mr. W. Russell Griffiths,—'Dog Law,' by Mr. Edward Manson,—and 'The Annual (Winding-up) Practice,' by Mr. Registrar Emden, and Mr. Thomas Snow, editor of 'The Annual Practice.'

Messrs. Gay & Bird announce 'Genoa the Superb,' by Virginia W. Johnson,—'The Vicar of Wakefield,' 'Edition Jouaust,' with etchings by A. Lalauze,—'Paul and Virginia,' 'Edition Jouaust,' with etchings by Laguillermie,—'Flowers of Fancy selected from the Works of Percy Bysshe Shelley,' plates by E. H. Garrett,—'Roses of Romance from the Poems of John Keats,' illustrated by the same artist,—'Thomson's Seasons,' illustrated, 4 vols. in 12mo.,—'Dorothy Q.,' together with 'A Ballad of the Boston Tea Party' and 'Grandmother's Story of Bunker Hill Battle,' by Oliver Wendell Holmes, illustrated by H. Pyle,—'Children's Rights,' by Kate Douglas Wiggin and Nora A. Smith,—'The Reflections of a Married Man,' by Mr. R. Grant,—'The Governor, and other Stories,' by Mr. G. A. Hibbard,—and 'Christopher Columbus: his Life and Work,' by

Dr. C. K. Adams, President of Cornell University.

Messrs. Masters & Co. are going to bring out 'An Exposition of the Epistle of St. Paul to the Romans,' by the Rev. Fr. Benson,—'Marton House; or, a Twofold Quest,' by Archdeacon Chiswell,—'Three Little Maids from School,' by A. D.,—'Was She Right?' by Florence L. Henderson,—'Elements of Moral Theology,' based on the Summa Theologiae of St. Thomas Aquinas, by Dr. J. J. Elmendorf,—'The Philosophy of Ritual,' by Mr. L. P. Gratacap,—'Hidden Teachings of Psalm xliii.,' by the Rev. J. B. Johnson,—'Love beyond the Veil: a Word to Mourners,' by the Rev. A. Saunders Dyer,—and a new edition of Mr. Dyer's 'Sketches of English Nonconformity.'

#### M. RENAN.

THE great and, as it seems for the moment, not soon to be repaired loss which France suffered by the death of M. Ernest Renan last Sunday may be treated in a rather unusual number of different ways. M. Renan's position as a Semitic scholar might furnish an ample subject; his attitude towards the themes with which he chiefly dealt—the history, doctrine, and morals of the Christian Church and its forerunner the Jewish—would give one far more ample, if not quite so easy to handle; his historical and critical merits and characteristics would supply a third; and his purely literary eminence a fourth. We shall in this particular place confine ourselves (giving also some attention to his biography) to the last two, not merely as specially suitable to be dealt with here, but as more capable of being handled at the present moment.

That Joseph Ernest Renan was born at Tréguier, in Brittany, on February 27th, 1823, of middle-class parentage; that he was early distinguished by the late M. Dupanloup, afterwards bishop; that he became a seminarist at St. Sulpice, and left it not only without taking priest's orders, but with a pronounced antipathy to definite theological belief, may be supposed to be pretty generally known. He had not, however, as it perhaps most often happens in such cases, taken a disgust to the studies which had forced his change; and before he left St. Sulpice in September, 1845, he had acquired a solid knowledge of the Semitic languages, which he did not fail to enlarge when he was left to his own resources. These latter for the moment consisted chiefly in private teaching, and after a time in journalism. But in 1848 he received the Volney Prize for an essay on his favourite subject, and was sent on a mission to Italy. He wrote a great deal, his principal work of this date being the bulky 'Avenir de la Science,' written in the troubles of 1848-9, but not published till more than forty years afterwards. His first remarkable work, however, of a kind suited to the general reader was his thesis on 'Averroès et l'Averroïsme,' for which he gathered some materials during his Italian tour, and which was published in 1852—a very interesting tractate, with much of the character if not yet the full charm of his later style, and with no small indications of his future attitude of thought.

Even before the appearance of the 'Averroès,' in 1851, he had received an appointment in the MSS. Department of the National Library; and when the Empire was established he had, through some private influences, good chance of patronage. But for some ten years he published little, and was not very much before the world, though he contributed to periodicals with some freedom, and gradually acquired a high literary reputation among good judges. He was nearly forty when the crisis of his life arrived. It may be said to have had three marks or stages—his appointment to a scientific mission in Palestine in 1860, a further appointment to the professorship of Hebrew in

the Collège de France in 1862, and the publication of the 'Vie de Jésus' in 1863. The storm which this last raised, the disturbance at his inaugural lecture, the somewhat irresolute conduct of the Government, are all matters of history. He was not restored to his chair till 1870.

Almost the whole of M. Renan's subsequent history of thirty years has been purely literary, some attempts at different times to acquire a political position, the episode of his letter to Strauss at the time of the quarrel between France and Germany, and other matters, requiring little attention, and being purely occasional and episodic. His literary production, on the contrary, was incessant, brilliant, and in some ways remarkably varied. His delivery of the Hibbert Lectures in London during the year 1880—a delivery, if not exactly impressive, singularly effective—will be in the memory of many readers. When these lectures were delivered he had just begun a new and somewhat unexpected series of literary works. During the fifteen years which passed from the appearance of the 'Vie de Jésus' to 1878, the volumes of the 'Origines du Christianisme,' of which the 'Vie' was the opening number, had succeeded each other at irregular, but never at very long intervals. He had also continued to contribute to periodicals, and from time to time to collect his contributions. He had written in the 'Histoire littéraire de la France,' had published numerous scientific monographs on his special group of subjects, had edited a mighty record of his Phœnician mission, had translated Job and the Song of Songs, and had done much other work. But scarcely even his 'Dialogues philosophiques' in 1876 could have prepared any one for the singular piece called 'Caliban,' which appeared two years later. This, to define it as nearly as possible, was a semi-dramatic medley of satiric character in both senses, partly reflecting on democracy, partly outlining the author's now for the first time fully and frankly manifested creed, or substitute for a creed, of gentle, refined, and "cultured" indulgence. This was followed at intervals during the last dozen years by 'L'Eau de Jouvence,' 'Le Prêtre de Nemi,' and 'L'Abbesse de Jouarre,' all constructed on much the same plan and animated by much the same purpose. Meanwhile M. Renan, having completed his elaborate 'Origines,' returned upon his steps and began an equally elaborate 'Histoire d'Israël,' which he carried near to completion; published some years ago 'Souvenirs d'Enfance et de Jeunesse' (in which he made further revelations of opinion and temperament very much in accordance with those of the four 'Dramas philosophiques' which began with 'Caliban'); and but a few months since made a last collection of 'Feuilles détachées,' also strongly personal in part.

Much about M. Renan's work is extremely disputable, but hardly the most prejudiced judges have ever disputed its literary excellence and charm. As we look back on the long series of his books which have come fresh from the press into our hands, we cannot think of one in which this delightful style has not been present, slowly refining and maturing itself like the best of wine. It was at times too soft and too florid for some tastes, but the excessive lusciousness of adjective which had offended some, both orthodox and unorthodox, in the 'Vie de Jésus' disappeared, or was at least chastened, in the later work. It may be true that this work indemnified itself by an even greater freedom in moral and intellectual opinion, but this falls outside the limits which we have marked for ourselves. It is true also that an increasing egotism was visible in it; but this was at least partly excused as the natural and not offensive garrulity of an old man eloquent and eminent. It was further disputed and disputable whether the attitude, not of amused contempt for life by any means, but of amused belittling of its seriousness, which was displayed

was either wholly genuine or wholly in good taste. But the vehicle of all these things was far less open to unamiable comment. It showed no traces of archaism, and was as "easy" as possible; but it nevertheless betrayed that indefinable touch of disciplined refinement, of tradition, or race so to speak, which the best French has so long had, and which most of the newest French has in a very slight degree. It was perfectly flexible without being in the least limp: it was full of witty *pointes* without fatiguing or pyrotechnical display. But its main quality—the quality which most endeared it to foreigners who love French literature—was that which has been already glanced at—the presence in it, alongside of an extreme "modernity" in some ways, of the antique grace, if not of the antique strength, of almost all the best academic characteristics with hardly any of the worst—of the French element, in short, not exclusive or contemptuous of foreign importations and influences, but keeping itself very much to itself, and remaining before all French. Of this language there are now left very few practitioners who to correctness unite distinction, and in none of these—not in M. Halévy, not M. Boissier, not M. Simon—is so much distinction present as there was in M. Renan. It may be thought presumptuous for foreigners to speak in this way. Yet on the good old principle of the advantages of outsiders and lookers-on they may have some claim to say that, at least to them, no French writer since the death of Hugo gave such a savour of intensely and consummately French art in the use of language as did Ernest Renan.

## THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the first part of a list of the names which it is intended to insert under the letter O in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Oakeley, Sir Charles, Governor of Madras, 1828  
Oakeley, Frederick, senior Tutor of Balliol, 1802-1880  
Oakeley, Sir Herbert, divine, 1791-1845  
Oakes, Edward, physician, fl. 1681  
Oakes, Sir Hildebrand, soldier, 1754-1822  
Oakes, John, Puritan divine, 1688  
Oakes, John Wright, painter, 1822-1887  
Oakes, Thomas, Speaker of Massachusetts Assembly, fl. 1708  
Oakes, Urban, New England divine, 1631-1681  
Oakley, Edward, architect, fl. 1786  
Oakley, John, Dean of Manchester, 1834-1890  
Oakley, Octavia, water-colour painter, 1800-1867  
Oakman, John, wood engraver, 1793  
Oasland, Henry, divine, 1688\*  
Oatler, Richard, "Factory King," 1780-1861  
Oates, Frank, traveller and naturalist, 1840-1875  
Oates, Thomas, divine, 1623  
Oates, Titus, informer, 1619\*-1705  
Outlands, Henry of, 1639-1680. See Henry, Duke of Gloucester.  
O'Brien, Thomas Lewis, Bishop of Meath, 1748-1823  
O'Brian, Tighearnach, Abbot of Clonmacnois, 1085  
O'Brien, Barnabas, 6th Earl of Thomond, fl. 1645  
O'Brien, Brian Roe, King of Munster, 1277  
O'Brien, Charles, 6th Viscount O'Brien of Clare, 1690-1781  
O'Brien, Christopher, lieutenant-colonel, fl. 1642  
O'Brien, Connor, King of Thomond, 1540  
O'Brien, Conor na Suidaine, King of Munster, 1267  
O'Brien, Corney, rebel, fl. 1534  
O'Brien, Daniel, 1st Viscount Clare, fl. 1623  
O'Brien, Daniel, 3rd Viscount Clare, 1690  
O'Brien, Donald, King of Munster, 1194  
O'Brien, Donat Henchy, rear-admiral, 1785-1857  
O'Brien, Donough, King of Munster, 1064  
O'Brien, Donough Cairbreach, King of Munster, 1242  
O'Brien, Donough, 4th Earl of Thomond, 1624  
O'Brien, Edward, barrister, 1842  
O'Brien, Henry, antiquary, 1808-1835  
O'Brien, James, 3rd Marquis of Thomond, 1655  
O'Brien, James Thomas, Bishop of Ossory, 1792-1874  
O'Brien, Jeremiah, American captain, 1740-1818  
O'Brien, John, naval officer, fl. 1750  
O'Brien, Sir Lucius, Bart., politician, 1795  
O'Brien, Murrough, 1st Earl of Thomond, 1551  
O'Brien, Murrough, 1st Earl of Inchiquin, 1674  
O'Brien, Murtough, King of Munster, 1119  
O'Brien, Patrick, the Irish giant, 1760-1806  
O'Brien, Terence, Bishop of Killaloe, 1460  
O'Brien, Terence Albert, Bishop of Emly, 1600-1651

O'Brien, Turlough, King of Munster, 1009-1086  
O'Brien, William, 2nd Earl of Inchiquin, 1691  
O'Brien, William, comedian and playwright, 1815  
O'Brien, William Smith, Irish rebel, 1803-1864  
O'Bryan, William, founder of Bible Christians, 1778-1868  
O'Bryen, Dennis, pamphleteer, fl. 1790  
O'Bryen, Edward, admiral, 1809  
O'Bryen, Henry, Lord O'Bryen, 1678  
O'Byrne, Fiagh Mac Hugh, Irish chieftain, 1597  
O'Byrne, William R., naval historian, fl. 1849  
O'Cabán, Sir Donnell, Irish chieftain, fl. 1609  
O'Callaghan, Edmund Bailey, colonial writer, 1797-1880  
O'Callaghan, John Cornelius, historical writer, 1883  
O'Caran, Gilbert, Archbishop of Armagh, 1180  
O'Carolan or Carolan, Turlough, Irish bard, 1670\*-1738  
O'Carroll, Margaret, "the Hospitable," 1451  
O'Carroll or O'Ceallbhall, Meisoonham, annalist, 1215\*  
O'Ceann or Ockham, Nicholas of, Franciscan, fl. 1330  
O'Ceann or Ockham, William de, philosopher, 1347  
O'Celeva, Thomas. See Hoccleve.  
O'Ceom or Ockum, Samson, Red Indian preacher, 1723-1792  
O'Ceorbhall, Lord of Ossory, 888. See Ceorbhall.  
O'Ceornaidh, Brian, 1567-1640. See Kearney, Barnabas.  
Ochiltree, 2nd Baron. See Stewart, Andrew, 1568.  
Ochiltree, Michael, Bishop of Dunblane, 1440\*  
Ochinus, Bernardine, Reformer, 1565  
Ochlerlony, Sir David, Bart., major-general, 1758-1835  
Ockham, Baron of, 1669-1754. See King, Peter, 1st Lord King.  
Ockham, Baron of, 1770-1833. See King, Peter, 7th Lord King.  
Ockland or Ocland, Christopher, schoolmaster and poet, fl. 1582  
Ockley, Simon, Arabic scholar, 1678-1720  
Ocks, Ralph, medalist, 1704-1788  
Oeland, Christopher, Latin poet, fl. 1582. See Ockland.  
O'Clery, Cuccogry, Irish annalist, third of the "Four Masters," 1643  
O'Clery, Michael, the chief of the "Four Masters," 1575\*-1643  
O'Collun, Patrick, conspirator, 1594  
O'Connell, Daniel, French general, 1742-1833  
O'Connell, Daniel, Irish politician, 1775-1847  
O'Connell, John, politician and author, 1811-1858  
O'Connell, John Gorham, commander R.N., 1892  
O'Connell, Sir Maurice Charles, general, 1848  
O'Connell, Sir Maurice Charles, Australian statesman, 1812-1879  
O'Connor, Arthur, Irish rebel, 1763-1852  
O'Connor, Bernard, physician and historian, 1666-1698. See Connor.  
O'Connor or O'Conor, Charles, librarian at Stowe, 1760-1828  
O'Connor, Feargus Edward, Chartist, 1796-1855  
O'Connor, James A., landscape painter, 1793-1841  
O'Connor, John, Canadian statesman, 1824-1887  
O'Connor, Luke Smyth, major-general, 1806-1873  
O'Connor, Sir Richard, admiral, 1783-1855  
O'Connor, Roderic, King of Connaught, 1116\*-1198  
O'Connor, Roger, Irish writer, 1762-1834  
O'Connor, Rory, King of Ireland, 1156  
O'Connor, Turlough, "the Great," King of Connaught, 1088-1156  
O'Conor, Charles, Irish antiquary, 1791  
O'Conor, Charles, librarian at Stowe, 1760-1828. See O'Connor.  
O'Conor, William Anderson, Irish historian, 1820-1887  
Oeta, King of Kent, 534  
O'Callane, John, Irish poet, 1752-1816  
O'Curry, Eugene, Irish scholar, 1796-1862  
O'Daly, Aengus, Irish poet, 1617  
O'Daly, Daniel or Dominic, Irish ecclesiastic and author, 1595-1662. See Daly.  
O'Daly, Donough Mor, Irish bard, 1244  
Odda, Earl of the Hwiccas, 1056  
Oddy, J. Jephson, economic writer, fl. 1805  
Odell, Jonathan, loyalist divine, 1737-1818  
O'Dell, Thomas, dramatist, 1749  
Odempey, Dermot, Irish chieftain, 1193  
Oder, George, trade unionist, 1820-1877  
Odgers, Gabriel, playwright, 1734  
Odington, Walter, or Walter of Evesham, Benedictine writer, fl. 1240. See Walter.  
Odo the Good, Archbishop of Canterbury, 875-958\*  
Odo, Bishop of Bayeux and Earl of Kent, 1006  
Odo de Cirington, Sherston or Shilton, fabulist, fl. 1175  
Odo of Kent, "Cantianus," theologian, 1200  
Odo, Abbot of Muremund or Morimond, 1200  
Odo, "Scotus," Franciscan, 1241  
O'Dogherty, Sir Cahir, Irish rebel, 1587-1608  
O'Doherty, W. J., sculptor, 1833-1867  
O'Domhnuill, William, Archbishop of Tuam, 1628. See Daniel, William.  
Odome, William of, Archbishop of Dublin, 1298. See Hothum, William of.  
O'Donel, Godfrey, Irish chieftain, 1258  
O'Donnel, James Louis, colonial Roman Catholic bishop, 1737-1811  
O'Donnell, Daniel, brigadier in Irish Brigade, 1666-1735  
O'Donnell, Hugh, Balldearg, "of the Red Spot," 1704  
O'Donnell, Hugh Roe, Irish hero, 1571-1602  
O'Donnell, Manus, Lord of Tirconnell, 1544  
O'Donnell, Sir Niall Garv, Irish leader, 1569-1626  
O'Donnell, Rory, 1st Earl of Tirconnell, 1573-1608  
O'Donovan, Edmond, newspaper correspondent, 1883  
O'Donovan, John, Irish scholar, 1809-1861  
O'Dovany or O'Devany, Cornelius, Bishop of Down and Connor, 1612  
O'Duane, Connor, Roman Catholic bishop, 1616  
O'Dugan or O'Dubhagáin, John Mor, Irish bard, 1372  
O'Ferrall, Simon Ansel, traveller and writer, 1844  
Offa, King of Essex, fl. 799  
Offa, Prince of Northumbria, 750\*  
Offa, King of Mercia, 757-796  
Offaley, Baroness. See Digby, Lettice, Lady, 1588\*-1658.  
Offaly, Baron of, 1194\*-1257. See Fitzgerald, Maurice.  
Offaly, 8th Baron of, 1316. See Fitzthomas, John.  
Offaly, Lords of. See Fitzgerald, Gerald, 1204; Fitzgerald, Thomas, 1513-1537.  
Offor, George, antiquary, 1787-1864  
Offord, Andrew de, Master of the Chancery, 1358  
Offord or Ufford, John de, Archbishop of Canterbury, 1349  
O'Fihely, Donald, antiquary, fl. 1565

O'Fihely, Maurice, Archbishop of Tuam, 1513  
O'Flaherty, Roderick, Irish antiquary, 1830\*-1718  
Offor, Bishop of Worcester, 892\*  
O'Gara, Oliver, soldier of fortune, fl. 1702  
Ogborne, David, painter and playwright, fl. 1765  
Ogborne, John, engraver, 1728-1785  
Ogden, James, Manchester poet, 1718-1802  
Ogden, Samuel, scholar and divine, 1897  
Ogden, Samuel, D.D., divine, 1716-1778  
Oger, judge, 1170  
Ogilby, Alan, scholar and physician, fl. 1471  
Ogilby, John, King's Cosmographer, 1600-1676  
Ogilvie, Charles Atmore, theological professor, 1794-1873  
Ogilvie, James, scholar, 1760-1820  
Ogilvie, John, Jesuit, 1581-1615  
Ogilvie, John, missionary, 1722-1774  
Ogilvie, John, Scottish divine and poet, 1733-1814  
Ogilvie, John, lexicographer, 1797-1867  
Ogilvie, Sir Patrick, Scottish judge, fl. 1681  
Ogilvy, Alexander, 2nd Baron of Inverquhar, 1445  
Ogilvy, Sir Alexander, Scottish judge, 1727  
Ogilvy, David, Lord Ogilvy, 1725-1803  
Ogilvy, David, bookseller, 1733-1812\*  
Ogilvy, George, Baron Ogilvy of Banff, 1663  
Ogilvy, James, 1st Earl of Airlie, fl. 1640  
Ogilvy, James, 2nd Earl of Airlie, 1695\*  
Ogilvy, James, 4th Earl of Findlater, 1664-1730  
Ogilvy, James, 6th Earl of Findlater, 1714\*-1770  
Ogilvy, Sir Walter, Treasurer of Scotland, 1440  
O'Glacan, Neil, Irish physician, fl. 1655  
Oglander, Henry, colonel, 1840  
Oglander, Sir John, Deputy Lieutenant of the Isle of Wight, 1585-1655  
Ogle, Sir Challoner, admiral, 1751  
Ogle, Sir Challoner, admiral, 1816  
Ogle, Sir Charles, admiral, 1775-1858  
Ogle, George, translator, 1748  
Ogle, Jack, gamester, fl. 1680  
Ogle, James Adey, Regius Professor of Physic at Oxford, 1792-1857  
Ogle, Sir John, soldier, fl. 1615  
Ogle, John, eccentric, 1596-1635  
Ogle, Nathaniel, surgeon, 1736  
Ogle, Owen, 2nd Baron Ogle, 1485  
Ogle, Sir Robert de, soldier, fl. 1342  
Ogle, Sir Robert, 1st Baron Ogle, 1469  
Ogle, Sir Thomas, conspirator, fl. 1643  
Oglethorpe, James Edward, general and philanthropist, 1698-1785  
Oglethorpe, Owen, Bishop of Carlisle, 1559  
Oglethorpe, Sir Theophilus, general, 1652-1702  
O'Gorman, Marian or Maelmuire, "Calendar of Marianus," fl. 1171  
O'Grady, Standish, 1st Viscount Guiltmore, 1766-1840  
Ogston, William Francis, Professor of Medical Jurisprudence, Aberdeen, 1803-1887  
O'Hagan, John, Irish judge, 1822-1890  
O'Hagan, Right Hon. Thomas, Lord Chancellor of Ireland, 1810-1885  
O'Haingly, Donat, Bishop of Dublin, 1095  
O'Halloran, Sir Joseph, major-general, 1763-1843  
O'Halloran, Lawrence Hynes, 1766-1831, miscellaneous writer. See Halloran, Lawrence Hynes.  
O'Halloran, Sylvester, surgeon and antiquary, 1728-1807  
O'Halloran, Thomas Shuldham, Australian commissioner of police and politician, b. 1797  
O'Halloran, William L., captain, 1806-1885  
O'Hanlon, Edmund, Irish outlaw, 1861  
O'Hanly, Donat, Archbishop of Dublin, 1095  
O'Hara, the Red, Archbishop of Achonry, 1435  
O'Hara, Charles, 1st Baron Tyravly, 1724  
O'Hara, Charles, Governor of Gibraltar, 1730-1802  
O'Hara, James, 2nd Baron Tyravly, 1774  
O'Hara, Kane, dramatist, 1752  
O'Hartigan, Kineth, poet and scholar, 975  
O'Heerin or O'Huldrin, Giolla na Naomh, historian and bard, 1420  
O'Hely, Patrick, Bishop of Mayo, 1578  
O'Heney, Matthew, Cistercian biographer, 1206  
O'Higgins, Ambrosio, president of Congress of Chili, 1720-1801  
O'Hurley, Dermot, Archbishop of Cashel, 1519-1584  
O'Hussey, Bonaventura, Irish Franciscan, fl. 1618  
(To be continued.)

## BOOK-SNATCHING: A WORD TO PUBLISHERS.

October 1, 1892.

DURING the last year or two a practice has crept into vogue among publishers of yielding to the solicitations of certain irresponsible persons of the penny-a-lining class for early copies of books of special interest. The pretext is that "reviews" will be simultaneously got into a number of provincial papers on a given date, and that the interest of the publisher will be served thereby. From the penny-a-liner's point of view this is, no doubt, smart business; but there is another side to the matter, which I think ought to be made known in the interest of all concerned, except those whom I will call the book-snatchers.

It frequently happens that the so-called "review" is placed in the hands of the provincial newspaper editor a day or more before the book is delivered to him, or to his London office, from the publisher. The consequence is that he is either obliged to use a notice of which he is heartily ashamed or publish his own reviewer's article twenty-four or forty-eight hours after the book has been noticed in some inferior journals. It is hardly necessary to say that an editor with



some regard for the literary standard of his journal generally prefers the latter alternative, or he may decline to make a special feature of the book at all, and leave it to be reviewed, with less prominence, among the bulk of new publications.

What I desire to point out to publishers is that this system is unfair to the leading newspapers, and that it is injurious to the publishers themselves, since the best journals decline to avail themselves of the vamped-up work of the book-snatcher, and in many cases relegate the book to the ordinary review columns, to be noticed probably a week or a fortnight after the date of publication. If publishers do not see their way to reject the overtures of the book-snatcher altogether, I desire to suggest to them the expediency of at least delivering the book to the London office of the provincial journal on the same day as it is handed to this enterprising person.

A PROVINCIAL EDITOR.

### Literary Crossip.

It seems likely, we may almost say certain, that, unless some strong prohibition be found in his will, Lord Tennyson will be buried in Westminster Abbey. The family have been approached on the subject.

WE hear that Mr. Chamberlain has written an important article on the labour question, which will appear in one of the November monthlies, most likely the *Nineteenth Century*.

It is understood that the new proprietor of the *Pall Mall Gazette* proposes to make financial matters the chief feature of the paper, and to give less attention to politics than has hitherto been the custom in the journal. Considerable changes in the staff are expected.

LADY LINDSAY, whose last volume of short stories was favourably received by the press, has recently finished a two-volume novel entitled 'A Tangled Web'; and a volume of short lyrics nominally written for children. Messrs. A. & C. Black will publish both books in November.

THE late Mr. Freeland, whose death is announced in the daily papers, was for many years a student of Arabic, and concerned in circulating vernacular works and pamphlets in Syria. Of late his chief study was Chinese, in which he wrote some lines. He was a familiar figure at the Chinese Legation and in society.

MR. G. SAINTSBURY is going to bring out 'A Calendar of Verse,' being a short selection for every day in the year from twelve poets, and also 'A Selection from Elizabethan and Jacobean Pamphlets.' This will form vol. vi. of 'The Pocket Library of English Literature,' published by Messrs. Percival. Only entire pamphlets are given: a specimen of literary criticism from Lodge, of autobiographic romance from Greene, of politico-religious controversy from the Martin Marprelate series, of mingled self-panegyric and lampoon from Harvey, of burlesque from Nash, of paraphrase of foreign matter adapted to English conditions from Dekker, and of what may be called hack-work for the press from Breton. The annotation is limited to the removal of some of the most obvious stumbling-blocks to current reading.

MR. B. F. STEVENS has finished the fifteenth volume of his 'Facsimiles of Manuscripts relating to America.' It con-

tains a considerable mass of correspondence concerning the visit of Arthur Lee and Mr. Sayre to Berlin in the summer of 1777 and the robbery of Lee's despatch box at the instigation of the British Minister.

PROF. RAMSAY, of Aberdeen, has corrected the proofs of the lectures he delivered at Mansfield College lately on the relations of the Roman Empire to the Early Church, and the volume will appear shortly.

MRS. OLIPHANT and her son, Mr. F. R. Oliphant, are going to publish through Messrs. Percival a monograph, in two volumes, on 'The Victorian Age of English Literature.'

IN addition to the diary of the Duke of Stettin's visit to England in 1602, an account of which recently appeared in these columns, the forthcoming volume of the Royal Historical Society's *Transactions* will contain an elaborate introduction to the text of the famous Inquisition of 1517 in the Lansdowne MS. I. 53, by Mr. I. S. Leadam, who will review the whole question of customary tenure or villainage as lately treated by Profs. Vinogradoff, Maitland, and Ashley. The text itself, with notes and statistical tables, will probably be published in a further volume of the *Transactions*.

MR. QUILTER writes to us that he has not designed the illustrations in the edition of Mr. Meredith's poem 'Jump-to-Glory Jane' which he is going to publish. The artist is Mr. L. Housman. Mr. Quilter also objects to our saying that Mr. Meredith has given him leave to reprint the poem; because he says the copyright is legally his. We do not intend to enter into a controversy on the point; suffice it that Mr. Quilter's views will not be shared by every one.

MR. JACOB, of the Chiswick Press, is about to issue, for authors and others, a little work, 'Some Notes on Books and Printing.' It will, practically, be a revised edition of his 'On the Making and Issuing of Books,' published in the spring of last year, but in a different form, and with many typographical specimens, together with samples of various papers, any of which are suitable for good printing.

MR. BASS MULLINGER is going to continue his 'History of the University of Cambridge.' The next volume will commence with the reign of Charles I., and will include the period which comprises the Cambridge Platonists and the times of Newton and Bentley.

MR. ALFRED KINGSTON, author of 'Fragments of Two Centuries' (sketches of country life when George III. was king), is engaged upon a work under the title of 'Hertfordshire during the Great Civil War and the Long Parliament.'

MR. ALFRED MILNER, late Under-Secretary for Finance in Egypt, has just written a work on 'England in Egypt,' which will be issued by Mr. Edward Arnold in November. It deals with the period of the British occupation, describing the causes which led to it and the difficulties that have had to be faced and overcome, and gives an interesting forecast of the probable future, based on the author's personal experience of the situation.

THE next volumes in Messrs. Bell's reissue of 'Aldine Poets' will be the 'Poetical Works

of Matthew Prior,' edited by Mr. Reginald Brimley Johnson. All the poems have been freshly collated and many pieces added. The burlesque of Dryden's 'Hind and Panther' which Prior and Montague wrote at Cambridge is printed in an appendix. Mr. Johnson has also written a new memoir, in which some hitherto unpublished letters and the Bolingbroke correspondence have been laid under contribution. Messrs. Bell are also going to issue Burton's 'Anatomy of Melancholy,' edited by the Rev. A. R. Shilleto, who has devoted himself to the revision of the text, the translation of the classical quotations, and, what is more important, the verification and addition of references. He has also added an introductory memoir and indexes.

MICHAEL FIELD has in the press a short poem in the form of a dialogue, which deals with the tragic story of the Emperor Otho III. Mr. Selwyn Image has designed the title-page.

A GERMAN translation of Miss Mulholland's novel 'A Fair Emigrant' has just been issued at Gotha, in succession to a German version of 'Marcella Grace,' by the same writer.

THE Grosse Berliner Handwerkerverein is said to entertain the plan of organizing a "university for workmen" in connexion with the continuation schools established for the same class of voluntary students.

THE Public General Acts, Session 1892, 55 & 56 Vict., are published this week as a Parliamentary Paper (price 3s., bound in cloth).

### SCIENCE

#### TRAVELS IN AFRICA.

THE third and last volume of Dr. Junker's *Travels in Africa* (Chapman & Hall) undoubtedly exceeds in interest the two preceding volumes, for whilst the descriptions of the country, its varied inhabitants and natural history, are as attractive as ever, the reader is introduced to Europeans who have played a prominent part in the history of the provinces of Africa dealt with. He thus hears a good deal about Emin Pasha, who seems to be destined to find a grave in the country to which he has devoted the best years of his life; of Lupton, whose heroic defence of the Bahr el Ghazal may fitly rank with Gessi's achievements; of impulsive Casati; and of Mackay, whose "wonderful energy and versatility" are duly acknowledged. Dr. Keane, whose translation of this work is quite beyond reproach, and contrasts very favourably with translations of works of travel which have recently come under our notice, is quite right when he says, in an obituary notice of the author, that "Dr. Junker will always be regarded as a typical scientific explorer, worthy to rank with such men as Barth, Wallace, Schweinfurth, or Bates." It must not, however, be concluded from this that the volume before us abounds in scientific details of a technical nature. Quite the reverse is the case, and whilst conveying a large amount of information, such as only a trained man of science is able to furnish, it affords excellent reading. As an instance, take the following touching story of two grey parrots:—

"The pair came to a tragic end. The king-bird had somehow fallen from the perch, and received some internal injury. Seeing him on the ground, bleeding at the beak, I brought him to my couch, and laid him first on one side, then on the other, to give him a little ease; but all to no purpose, and in about an hour he lay dead, with outstretched wings.



Meanwhile the queen parrot, who had probably witnessed the occurrence, came in, and began to behave in a most extraordinary manner. First she imitated to the life all the movements of her dying consort; then she crouched at some little distance, changing her position whenever he did, sighing, laying her head now on one side, now on another—in short, acting exactly as if suffering from the same injury as her mate. Now I kept my eye riveted on the inseparable pair, and my amazement soon changed to a feeling of deep sympathy. The paroxysm of impulsive imitation lasted long enough to produce a marked effect on the organic functions of the little creature. Her grief, or whatever inexplicable influence it may have been, caused such a profound disturbance in the system that the vital action suddenly ceased while yet mourning for the loss of her companion in life. Without heeding the risk she had drawn so near the fire that I was obliged at last to remove her to a safe distance. But the end was already at hand; she refused the most tempting morsels, and within twenty minutes of her partner's death she had breathed her last gasp."

The work is rendered doubly attractive by a profuse supply of unusually good illustrations. None of our free libraries should be without a copy of this pattern book of travel.

MAJOR VON WISSMANN has played so prominent a part in the recent history of European development in Africa that his book, *My Second Journey through Equatorial Africa* (Chatto & Windus), should find many readers, notwithstanding that it deals with events dating back to the years 1886 and 1887. Wissmann's book possesses more than an ephemeral value. Like Stanley he crossed the forest primeval of Central Africa, came into contact with dwarfish tribes, and obtained a full insight into the horrors of the slave raids carried on by the Arabs of Nyangwe. But he did more than this. As administrator of Luluaburg he exhibited much skill as an organizer, and the manner in which he induced the interesting tribes of the Bashilange to acknowledge the authority of the Congo State is deserving of all praise, and may profitably be studied by those who have a similar task before them. Strange that the German Government should have dispensed with the services of a man of such experience and evident talent. Major von Wissmann is credited with having said several harsh things about Protestant missionaries, and it is therefore gratifying that what he saw at Mandala and Blantyre should have made him pronounce these two settlements "the best and most highly developed" he had seen in Africa. The book is well illustrated, but the map is small and altogether inadequate, whilst the translation is far from satisfactory. "Artificial sky" should be *artificial horizon*, "water-rams" *water-bucks*, "currents" *rapids*, and so forth. Mr. Hore's name is persistently given as Horn.

*Dark Africa and the Way Out*, by the Rev. W. Hughes (Sampson Low & Co.), may fairly be described as a plea for the Congo Training Institute, at Colwyn Bay, North Wales, which was founded by the author in 1889. Mr. Hughes, who worked for some time as a missionary on the Congo, has become convinced of the "futility of ordinary missionary work," and here propounds a scheme of his own for civilizing and evangelizing the dark continent, the main feature of which consists in employing native agents, carefully trained in England, in the place of Europeans. Of the future of Africa the author has formed a high opinion, but very few who know anything about that continent or of 'God in History' will agree with him when he says:—

"The slow development of Africa is in harmony with God's way of working. He is developing the best and biggest country last. We consider the continent of Africa to be the wealthiest and the most promising land under the Sun. Africa surpasses the New World in fertility and wealth!"

#### POPULAR SCIENCE.

*In Starry Realms*. By Sir Robert Stawell Ball, LL.D., F.R.S. (Isbister & Co.).—Sir

Robert Ball, late Astronomer Royal for Ireland and recently appointed to succeed Prof. Adams at Cambridge, is familiar to the public both as a lecturer and writer. Probably many will recognize, in portions at any rate of the present volume, articles by which they have been already instructed and pleased in various popular magazines; but the whole here collected will be none the less acceptable, particularly as they are accompanied by illustrations, several of which did not appear with the papers when first published. Moreover, they are put together in a form which, with a few alterations, imparts a degree of unity to the series, arranged as chapters in a suitable order, and the whole carefully revised. Ten of the twenty-three chapters originally appeared as articles in *Good Words*, others in various papers and periodicals, whilst one (chap. xx.) was a presidential address delivered at the Midland Institute, Birmingham. We know of no work in which the most striking discoveries of modern astronomy are treated in a form more attractive to the general reader. The typography of the volume is exceedingly good, and the illustrations greatly add to its value; the frontispiece is a photograph of the moon, taken with the great refractor of the Lick Observatory, which is here reproduced from the well-known scientific periodical *Knowledge*, by the permission of Mr. A. C. Ranyard, its editor.

*Sketches of British Insects*. By the Rev. W. Houghton, M.A. (Newman & Co.).—As stated on the title-page, this publication is intended as "a handbook for beginners in the study of entomology"; and it is to be hoped that the beginner will soon have mastered its contents, and may thus be induced to consult the delightful pages of Kirby and Spence, or the classical structural manual of Burnmeister. Whether the so-called beginner is much helped by these books—of which we have now a plethora—is open to doubt. If he is really commencing the study, such publications are insufficient; if, on the other hand, they are actually used as handbooks, the novice is easily satisfied, and his future career may safely be prognosticated as that of a collector rather than that of an entomologist. Compilation may be the result of wide reading, and if judiciously framed is a useful contribution to the literature of a subject, but in any branch of biology it helps the student but little. Scissors and paste alone scarcely advance a science, and new methods of thought are absolutely required in the teachers of to-day. There is little doubt that any intelligent boy or girl with a love of insects will find this prettily illustrated volume highly instructive and suggestive, but at the same time will vote it either too long or too short, and containing too many or too few details, in exact proportion to the present knowledge of the subject possessed by the reader. That is the fate of all these pseudo-handbooks. They either give the scant information of an obsolete school history, or are as diffuse as a Tupper's 'Proverbial Philosophy.' If, however, the title of "Handbook for beginners in the study of entomology" is omitted, the book comes under another category. It is then a most interesting and readable volume for young people who have an intelligent interest in the living forms around them, and as such can be favourably recommended and not criticized too severely. Some errors of nomenclature are of more than classificatory importance. Thus, at p. 35, we read of our only British representative of the family Cicadidae under the synonym of *Cicada anglica*. This might almost lead to the supposition that the insect was an indigenous one, whereas its proper name is *Cicadetta montana*, a species somewhat widely distributed throughout Europe. At p. 44 reference is made to the migratory locust under the name of *Edipoda migratoria*; but the species belongs to the very different genus *Pachytelus*. It is open to question whether the late Francis Walker should be recommended to

a student of the Diptera as "one of our great authorities" (p. 95); and it is strange to find no reference made to *Codias edusa* among the British butterflies which are treated in some detail.

#### ANTHROPOLOGICAL NOTES.

THE *Mémoires* of the Royal Society of Northern Antiquaries of Copenhagen, just issued to the English members of that society, contain (besides an article by Mr. P. Hauberg on the coins of the Island of Gothland from the twelfth to the sixteenth century) three anthropological papers:—

1. An account of analyses of archaeological materials made by Mr. Bille Gram in the laboratory of Prof. Stein, prefaced by remarks of Mr. Sophus Müller on the indebtedness of prehistoric archaeology to the students of other sciences. Mr. Gram has microscopically examined a series of remains from funeral deposits belonging to the first part of the early bronze age, presumed to date about 1000 years B.C. Specimens of hair were furnished to him from seven wooden coffins of that period discovered in various parts of Denmark from 1827 to the present time, also animal skins, worked leather, and thirty-nine fragments of garments, with the object of determining the original colour of the hair, identifying the animal remains, and ascertaining of what stuff the garments were made. In the result the hair was in all cases determined to be blond, with slight variations of shade; the skins were defined to be those of the ox, the goat, the sheep, and the otter; and the stuffs were all identified as sheep's wool, in most cases mixed to a greater or less degree with hair of the deer. The details of the inquiry add considerably to our knowledge of the inhabitants of Denmark at the remote period in question.

2. Mr. G. V. Smith on the employment of flint cutting implements for working in pine during the early shell-heap period. To prove the practicability of using the simpler form of flint implements for working in wood, which had been doubted, the author reconstructed wooden handles of various forms, on the authority of the writings of Sir John Evans, Mr. Sebested, and Dr. Keller, and with the assistance of a practical cabinet maker obtained complete success. Indeed, he was in some cases convinced that the same flint hatchet would have served equally well for work in harder wood than pine. With these primitive tools it would be possible not only to bring down large trees, but also to execute all kinds of the simpler carpentry work. As the forests of Denmark during the stone age consisted almost entirely of pine trees, Mr. Smith's experiments prove with what ease and rapidity they might have been worked.

3. Mr. A. P. Madsen on 100 tumuli of the stone age in the canton of Skads. In a district of seven parishes, forming a surface of 1,000 square kilometres, as many as 748 tumuli have been discovered, belonging to various periods. Of these 100 belonging to the stone age were selected for observation. The general feature of these is a single interment in the centre, either on the surface of the soil or a little below or above it, bordered by a number of not very large stones. The skeletons have in most cases perished. Pierced stone hatchets, hatchets of polished flint, and earthenware vases were found in many of the tumuli. Those apparently belonging to females contained also amber beads. The vases were in general of flower-pot shape. One contained a chain of as many as 210 large round beads; another 200 beads, of which 50 were elongated. Comparing these with the like discoveries in other parts of Jutland, we have in one case a collar of 275 amber beads, 47 inches long. Similar interments have been found in Holstein in recent years, and described by the learned directress of the Museum of Kiel in a paper communicated

to the Berlin Anthropological Society. Their special character is the absence of a megalithic chamber, and the substitution for it of a mere boundary of small stones.

#### SOCIETIES.

**SOCIETY OF ENGINEERS**—Oct. 3.—Mr. J. W. Wilson, jun., President, in the chair.—A paper was read by Mr. B. A. Miller 'On the Cleansing and Ventilation of Pipe Sewers.'

#### MEETINGS FOR THE ENSUING WEEK.

**MON.** Royal Academy, 8.—'Anatomy,' Mr. W. Anderson.  
**WED.** Japan, 8½.—'Japanese Proverbs and some Figurative Expressions of the Japanese Language,' Mr. N. Okoshi.  
**THURS.** Royal Academy, 8.—'Anatomy,' Mr. W. Anderson.

#### Science Gossip.

A *Gedenkfeier* in honour of Prof. A. W. von Hofmann has been arranged for November 12th by the German Chemical Society, of which he was the founder and for many years the president. We also hear that the Council of the Society has invited Profs. E. Fischer, C. A. Martius, and F. Tiemann to write conjointly a biography of the distinguished chemist.

The new edition of H. N. Moseley's admirable 'Notes by a Naturalist during the Voyage of the Challenger,' which Mr. Murray is bringing out, will be furnished with a portrait and a brief memoir of the lamented author. The coloured lines on the map will enable the reader to compare the voyage of the Challenger with that of the Beagle, made celebrated by Darwin.

MR. HAVELOCK ELLIS has nearly ready for publication by Mr. T. Fisher Unwin 'The Nationalization of Health.' The volume deals with the question of State responsibility in the matter of the public health.

DR. H. WOODWARD, F.R.S., has contributed a preface to a popular work by the Rev. H. N. Hutchinson, entitled 'Extinct Monsters,' which is to appear shortly. It will be illustrated by Mr. J. Smit, who has ventured on twenty-four restorations of antediluvian animals.

The comet (*d*, 1892) which was discovered by Mr. Brooks at the Smith Observatory, Geneva, N.Y., on the 27th of August, is now in the constellation Cancer, and continues slowly to increase in apparent brightness. There seems some suspicion that its orbit is elliptical with a period of about seven years, and that it is identical with a supposed cometary nebula observed by Prof. Swift on August 20th, 1885.

#### FINE ARTS

*Old Scottish Communion Plate.* By the Rev. Thomas Burns, F.R.S.E., F.S.A.Scot. With a Preface by the Right Rev. James Macgregor, D.D., and Chronological Tables of Scottish Hall-Marks prepared by Alexander J. S. Brook, F.S.A.Scot. (Edinburgh, R. & R. Clark.)

WHILST the labours of Chancellor Ferguson, Archdeacon Lea, the Rev. C. R. Manning, the late Mr. J. E. Nightingale, the Rev. Andrew Trollope, and others, have shown us what Church plate remains in various parts of England, and the several types of vessel that were there in use at different times, the Communion plate of the northern half of Great Britain has remained undescribed. The handsome volume before us, on the Communion plate of the Established Church of Scotland, is therefore most welcome not only on account of its subject, but because it is thoroughly done, well printed, and fully illustrated. As Dr. Macgregor says in his interesting preface: "This book is unique. There is

no work of the kind in Scottish literature. The author has the distinction of breaking new ground."

After supplying an interesting account of the manner of administering the Communion among the Scottish Presbyterians, and of the changes made from time to time during the six critical periods between 1560 and 1800, Mr. Burns proceeds to discuss the causes that led to the disappearance of ancient Church plate during the Reformation, Covenant, Restoration, and Revolution periods, in the Rebellions of 1715 and 1745, and in modern times. These causes were: repeated change of ownership, according as one or other religious party in Scotland was in power; robbery or spoliation pure and simple; and the conversion of old vessels into new, by exchange or otherwise, on account of wear or change of fashion and desire for novelty. Of these the last has not been the least disastrous.

Mr. Burns has much to say about different forms of the Communion cup. Of chalices used in the pre-Reformation Church we believe only one example has survived, and that is now in private hands. So far, however, as inventories and representations tell us, there does not seem to have been any material difference between the English and Scottish types. The oldest vessels now in use amongst the Presbyterians, Mr. Burns thinks, were derived from the masers, or maple-wood bowls mounted in silver, that formed the favourite drinking vessel of the middle classes at the time of the Reformation. When every effort was being made to destroy anything that savoured of "popery," it was only natural that the "massing chalices" of old should be replaced by, or copied from, an entirely secular drinking vessel. By comparison with a few masers that have survived Mr. Burns shows that one of the three types of Communion cup that prevailed throughout the seventeenth century was based upon a standing maser, even the print in the bottom being represented by a circular inscription. These maser-shaped cups, whether ornate or plain, had at first broad and shallow hemispherical bowls like their wooden prototypes. About 1640 the bowls became deeper, and towards the close of the century, through their sides being made more vertical, the cups degenerated into a very ordinary type. A pretty variety of the deep-bowled cups of the maser type, with hexagonal stems, in use about 1645, is not unlike a mediæval chalice in outline.

Concurrently with the maser type of cup there prevailed a second type based upon a tazza with baluster stem. The earliest cups of this form have the usual broad and shallow bowls, but after 1617 the V-shaped conical bowl appears, and a modified form of this continued in fashion till the end of the century.

In the north-east of Scotland yet a third shape was popular all through the seventeenth century. The vessels of this type are ordinary beakers, and generally perfectly plain. They were in the first place probably of foreign introduction, as the oldest and finest examples are of Dutch make. A few cups of this type exist made of horn, but they do not seem to have been common.

During the eighteenth century what may be called the standard types gave way to other and varying shapes, emanating from various centres where silversmiths were working together. Thus the Edinburgh centre produced at least five different groups of cups, mostly modifications of an ugly form of cup not unlike that in fashion in England under William III. Other centres naturally produced their own types; for example, the Aberdeen, Banff, and Elgin centres continued to make the beaker cups that were used in that part of Scotland, while the Dundee silversmiths preferred the tazza type, with deep bowls rounded at bottom.

Besides vessels that can be grouped under types, some few of other forms occur, such as quaich cups, and those with stem and foot in one piece, like the English "Restoration" type. A few fine standing hanaps also exist, both of London and foreign make, among the latter being the beautiful silver-gilt "Queen Mary Cup" and another example preserved with two equally fine English hanaps at Perth.

On comparing the Scottish types of cup with those concurrently in fashion in England it will be seen how widely they differ. Although, of course, vessels of the maser, tazza, and beaker types exist in England, they are quite exceptional, as is, conversely, the occurrence in Scotland of the popular and ubiquitous English Elizabethan Communion cup. It must, however, not be forgotten that cups of the sixteenth century are extremely rare in Scotland, and had more examples survived, representatives of the English type might have been found.

Patens and paten-covers, so common in England in all forms, appear to be practically unknown in Scotland, and we gather from Mr. Burns's book that not many examples of flagons now remain. The absence of these vessels, so essential in the English rite, is doubtless due to the different conditions under which the Communion is administered among the Presbyterians.

Chap. iv. describes the various forms in use from time to time of the curious lead or brass medallions known as "Communion tokens," now replaced in most parishes by the printed "Communion card." One of these tokens formed, as Mr. Burns says, a visible "guarantee to its possessor of his right to receive the Communion," and most elaborate precautions were taken to prevent their misuse. Similar tokens were introduced in the French reformed churches about 1560, with the approval of Calvin and others. In Scotland their use also dates from the Reformation, although very few early specimens have been preserved. At first the tokens were of small size, from half an inch to an inch across, and roughly square in form, though round, triangular, and heart-shaped tokens were also made, especially at a later date. The earliest bore for device the initial of the parish for which they were struck, with proper differences to distinguish parishes with the same initial. Towards the end of the sixteenth century the date when the token was made or used was often added. When dates became common in the seventeenth century, the tokens were increased somewhat in size, and the initial of the parish often expanded into the full name. The name and date also frequently



appeared on opposite sides of the token. Another feature introduced in the seventeenth century was the initials of the minister of the kirk, usually with M above, for *Magister* or "Mr." These initials occupy the obverse, and the date and name of the parish the reverse. In the eighteenth century the tokens were more artistically finished, and often ornamented with some device allusive to the name of the town, such as the mell and rose for Melrose, the castle for Edinburgh, or with a rude picture of the kirk. All these types and variations are well illustrated by Mr. Burns in a selected series of examples arranged on five full-page plates.

"On account of their association with the practice of the Romish Church," the Scottish reformers discouraged the use of fonts, which were accordingly wantonly destroyed or converted to base uses. The baptism of infants henceforth took place in a bowl or basin, usually of pewter, but in the more wealthy parishes of silver. The basin was usually accompanied by a laver or ewer to contain the water, from which, before the establishment of the now universal custom of sprinkling, the water was often poured on the child's face. For this purpose the spout of the laver was sometimes contracted to a small hole. The same causes that have led to the disappearance of old Communion plate have reduced the silver baptismal vessels to a very small number. All the old lavers and basins are precisely of the same type. The basins are large and shallow bowls, generally plain, but sometimes with an inscription round the edge, and armorial or other device in the centre. The lavers are covered jugs mounted on feet, not unlike the rose-water ewers of the sixteenth century. In fact, in more than one instance the laver and its basin are clearly rose-water vessels converted to baptismal purposes. In the same way a magnificent Elizabethan rose-water basin and ewer of agate and silver-gilt are used for baptism in the Duke of Rutland's private chapel at Belvoir.

It is not a little curious, as a sign of the times, that within recent years a number of ancient Scottish fonts which have escaped destruction have been rescued from desecration, and again restored to their original use.

Not the least valuable part of Mr. Burns's work is the chapter on "Old Scottish Hall-Marks," drawn up for the most part by Mr. A. J. S. Brook. It is the most exhaustive treatise on the subject that has yet appeared. Both the date-letters and makers' and other marks of the different towns are fully tabulated, and the value of the tables is increased by the letters and marks being most carefully figured, in marked contrast to those in 'Old English Plate,' which are often mere rough diagrams.

Of the six appendices, the third contains a useful "inventory of Communion plate dedicated to the service of the Church of Scotland prior to 1800," supplementary to the vessels described in chap. iii.; and other interesting additional matter relating to baptismal vessels and hall-marks occupies appendices v. and vi. The work concludes with a "very full and accurate index," though, unfortunately, we were unable to

find therein the reference to the single pre-Reformation Scottish chalice described on p. 434.

The nine intaglio plates are all that could be desired, and our only wish is that there were more of them; on the other hand, the "process" blocks that appear on the other plates and in the text are, as a rule, not satisfactory. The few that represent vessels in simple outline are excellent, but the majority, although they give the correct shapes of the vessels, are marred by over-shading, which detracts much from their appearance.

The few blemishes, however, which we have indicated are more than compensated for by the general excellence of the work, and as only a limited number of copies have been printed, those antiquaries who are interested in old Communion plate should lose no time in obtaining Mr. Burns's volume. Its further value as a work of reference for everything concerning old Scottish plate and its hall-marks has already been noticed.

*A History of Water-Colour Painting in England.* By G. R. Redgrave. Illustrated. (Sampson Low & Co.)—By aid of the *Somerset House Gazette*, his father's able preface to the South Kensington catalogue of drawings in the national collection, his father's and his uncle's 'Dictionary of Artists of the English School,' and Mr. Roget's elaborate 'History of the Old Water-Colour Society,' Mr. Gilbert Redgrave has compiled a handy and interesting sketch. It is easy to see how much he is indebted to the authorities we have mentioned. The chief defects of his very acceptable volume are due to his having but a limited practical knowledge of the art whose history engages him. We come upon a difficulty in respect to this subject, which involves criticism on a technical point, before we have turned the first page of his introductory chapter. Speaking of the Dutch artists, such as Ostade, who, by the way, were by no means the only old painters in water colours proper, meaning by this transparent colours, Mr. G. Redgrave admits that these worthies practised the art before "stained" or "tinted" drawings were in vogue in this country; and he adds that, notwithstanding this, "we are compelled to abandon any theory of continuous tradition of descent" from these ancient practitioners to those who are commonly called the fathers of British water-colour painting, i.e., P. Sandby and his fellows. Apart, however, from the fact that it is unnecessary to prove any such continuity, a little careful research would have satisfied an original inquirer that it is by no means correct to say that "the origin of the modern practice of the art [in England] must undoubtedly be sought in the works of the topographer or antiquarian draughtsman of the last century." Van der Doort recorded that Frossley, the Court Limner (1576-1612), "painted upon parchment being transparent"; but this is not sufficient evidence as to Frossley's technique. It would have been well to call attention to the doings of Elzheimer (1574-1620), A. Van der Velde (1639-1672), Mignon (1639-1679), R. Ruysch (1664-1750), Jan Van Huysum (1682-1749), and Jan Van Os (1744-1808), all of whom painted in transparent or semi-transparent water colours. Van Huysum and Van Os especially achieved much, and long before Girtin, whom we take to be the actual father of modern full-toned, if not full-coloured (this distinction was reserved for Turner) water-colour painting. P. Sandby's utmost ventures did not approach those of "poor Tom Girtin," but he deserved the honours Mr. Roget, and after him the present author, have, following older

historians, bestowed upon him. Of course painters in body colours and the timid "washers" of an earlier epoch than Sandby's are not here in question, although they include the capable Cozens and the careful Alexander. The question of development, in the hands of Turner and William Hunt, is quite separate from that of the origin and early progress of water-colour draughtsmanship proper—that is, in pigments which are mainly transparent as distinct from tempera, and from its ally body-colour painting. Those who are curious about the history of the development in this country of painting in brilliant colours and rich deep tones will do well to look for the effect on our countrymen of the importation of Oriental porcelain, and especially of Chinese and Persian wares, which were produced in the East for importation to Europe. Not only thus directly, but indirectly through their Dutch imitators, whose productions flooded England, and were sometimes good and brilliant enough to justify the partiality of their British patrons, are we to refer to the East in this respect. To these as well as to the porcelain painters of Meissen and Sèvres the student must award a considerable share of honour on account of the development of water-colour painting in England. Mr. Redgrave seems to have been at pains to discover, if he could, the beginning of the artists' colourman's trade in this country, and he has been fortunate in noticing an advertisement of Matthew Darley, the caricaturist, etcher, and printseller, published in 1776, to the effect that he sold "transparent colours for staining drawings." But this was by no means the first recorded instance of the selling in this country of ready-made pigments. Sir Godfrey Kneller seems to have set up one of his servants as an artists' colourman. Long before this we read in Charles Beale's pocket-books, c. 1672, amid memoranda concerning his "deare heart's" doings, paintings, and various sayings, that he had "Pink remaining in stock, Sept., 1672. Some parcells containing some pds. weight of tryalls made July, 1663." From many similar entries it is clear that before 1676 there were in London at least three persons, Beale, Henny, and Carter, dealing in colours; that implements for painting were to be bought there at this period; and that small, if not other pigments, was brought from abroad, doubtless from Paris or Amsterdam.

Mr. Redgrave follows his predecessors in tracing the history of the art from the topographers and architectural antiquaries onwards to the present time, including clever sketchers lately deceased. The latest artist mentioned by him is Mrs. Lofthouse. While admitting the general excellence of his authorities, and the merit of his book as a handbook for popular use, we must take exception to some errors. For instance, Mr. Redgrave states (p. 23) that Thomas Hearne (1744-1817) "was a prolific draughtsman, but scarcely rose beyond the best efforts of topographic art." This is a harsh verdict on an artist whose tact and skill in composition are obvious in not a few capital drawings, among them the dignified 'Carisbrooke Castle,' of which this text contains a tolerable cut. This and scores of Hearne's drawings show that he composed ably and was full of poetic feeling for his subjects. Of Cox it is said that "he resided at Hereford from 1815 to 1827, making, however, frequent visits to the Metropolis, when he ultimately came to London, and lived at Kennington until 1841." It was near Birmingham that he ultimately lived. The title of the cut facing p. 132, after Cox, should be not 'Pont Aber,' but 'Pont Aberglaslyn.' Of John Linnell Mr. Redgrave writes (p. 136) that "after his severance from the [Old] Society he worked but little in water colours, and was mainly employed for some years in copying at the National Gallery." There is dire confusion here. It was in the Louvre and from the old masters Bonington derived his grand

and impressive manner of looking at nature, not from Francia, the English water-colour painter, who had not enough in him to inspire a fine genius like Bonington's. The association of Bonington in the following passage was a scene-painter like David Roberts is unlucky: "His art was strikingly original, large and grand in manner like that of David Roberts, but his colouring was more truthful and his masses of light and shade were broad and simple." One of Roberts's fine qualities displayed itself in his broad and simple light and shade, but in the noble sense of the term he had no style whatever, while Bonington excelled all contemporary landscape painters in that respect. It is said (p. 173) that in 1813, when W. Hunt "exhibited in the gallery of the Water-Colour Society, it is most likely that the paintings then contributed by him were in oil." There is no doubt that they were in oil; Linnell, his constant companion and fellow student and exhibitor at that time, affirmed so much to the present writer, who has seen several of Hunt's early paintings in oil, and found them to be, especially the life-size heads, vigorous, sound, and larger in style than might be expected. We are of opinion that high as is the place awarded in this text to the art of Hunt, it is not sufficiently high, nor quite equal to his merits. That was sound criticism of the elder Redgrave's which ranked Hunt as "the exponent of the changed methods which have sprung up among the artists of the modern school, and few will deny that the influence of his example was of paramount importance in this respect."

When, leaving the period which experience had made familiar to Richard Redgrave, Mr. Gilbert Redgrave approaches our own time, he is a very much less trustworthy guide than before. Thus (p. 231) it is written that D. G. Rossetti "lived in great retirement owing to ill health." This is incorrect, except so far as relates to the two or three later years of the painter's life. But it is certainly true that Rossetti was "a splendid colourist, and affected a peculiar method of drawing, had a strong sense of the beautiful, and many of his works are imbued with deep poetic feeling." Mr. G. Redgrave may safely say so much for Rossetti. It is likewise safe to add, as he has done, that "Rossetti was a poet of no mean order." If Mr. Redgrave is in doubt, as it seems he is, whether Rossetti's 'Girlhood of the Virgin' was his first exhibited work, why did he not take the trouble to find out? Nothing could be easier. He adds: "For many years his [Rossetti's] pictures were sent to the Hogarth Club," which is only true so far as concerns one or two unimportant water-colour drawings; and the club alluded to was not the now existing Hogarth Club, but its more exclusive forerunner of the same name. It is not true, as stated here, that Rossetti's "water-colours belong to his maturer years, dating from 1862 onwards." After that date he mostly painted in oil. To conclude our fault-finding we may remark that the excessive laudation which at one time Mr. Ruskin bestowed upon the pretty sketches of Frederick Tayler ought not to have been repeated in a work intended to supply standard criticism to the general reader. It is unkind to Mr. Ruskin (who has, we believe, long since changed his mind on this point) to quote this unlucky passage.

#### THE NEW GALLERY.—AUTUMN EXHIBITION.

THIS is a supplementary collection of pictures and sculptures. Besides a considerable proportion of pictures already familiar to the public, it contains a certain number of new works of merit, but at the same time there are too many of which it is desirable to say nothing more than that, with some wisdom, the managers have hung the worst of them in the Balcony, although on the ground floor there are also several we would rather not see again. The best of the sculptures is No. 368, Mr. Onslow

Ford's noble figure of Shelley, which is the crowning element of the memorial to be placed at University College, Oxford. On this we have already bestowed the highest praise. The same artist contributes a highly poetical and original *Bronze Head* (369), admirable as art, highly and learnedly finished. Mr. E. R. Mullins exhibits an ambitious and well-studied group of statues in small, being a *Sketch for the Pediment of the Harris Free Library* (365). In the classical style, and intended to illustrate by nude and draped figures the "School of Athens: Age of Pericles," it is conventional and likely to be exceedingly costly, and, architecturally speaking, it is an anachronism. Mr. T. R. Spence sends a capital *Morning* (379), and Mr. G. Frampton a vigorous and highly coloured bas-relief of *St. Christina* (380). Miss A. Chaplin's *Study of a Cat with a Ball* (383) is full of veracity and spirit, while the execution is excellent.

Among the best of the pictures that we have seen before is Mr. Poynter's beautiful first sketch for *Diadumene* (7). This is the best record of that noble figure which, owing to that ignorant impatience of the nude which survives in the British, the painter was subsequently induced to drape. It differs from the finished picture in some respects, especially in its warmer colour. Next comes Prof. Costa's *First Steps on the Pontine Marshes* (46), a soberly poetic landscape in his finest mood. Mr. Alma Tadema's large *Hadrian in England* (50) is not his best work, but it has been much improved since the public saw it last. Mr. P. Burne Jones has not yet surpassed *An Unpainted Masterpiece* (58) in pathos, design, or execution. We did not expect to see again his *Shadow of the Saint* (17). Mr. W. H. B. Davis is at his best in *The Valley of the Liane, Pas de Calais* (110), a sandy valley made lovely by the soft sunlight and tender colour. A similar and even tenderer piece is *An April Evening* (176), by the same. Brilliant and pearly, full of light and colour, is Mr. C. P. Knight's twilight scene, *The First of the Ebb on the Taw* (120). Mr. Watts never did better than in the stately figure of *Mrs. Percy Wyndham* (135). Mr. T. M. Rooke's sixfold picture of *King Ahab's Coveting* (183) promised more than he has since performed. In *a Garden* (197) is Mr. Poynter's powerful and solid landscape in water colours. Although it is rather cold and hard, Mr. H. A. Olivier's masculine and spacious *Dartmoor* (139) should not be overlooked among the crowd.

Among the new works of merit it is our duty to praise Mr. Ridley-Corbet's *Sunrise in the Severn Valley* (9), a strong and glowing piece of painting, and the serener, if not more beautiful *Valley of the Tiber* (179). Mrs. M. Ridley-Corbet's *Ligurian Coast* (13) reminds us of her husband and Prof. Costa. Its tone, breadth, colour, the serene reticence of her treatment of the sandy beach and its yellow rushes, and the impressiveness of the silhouettes of the distant purple hills are noteworthy points in this picture. Mr. W. Padgett's *Gleam and Gloom* (16), a first-rate group of haystacks on a plain, is decidedly French. Mr. A. Stokes has done himself justice in *The Fringe of the Marsh* (28). It is highly artistic. Decidedly pretty, but weak in execution, is Miss B. Jenkins's *Father's Little Comforter* (34), a girl's head. The Hon. J. Collier's *Portrait of Mr. Alma Tadema* (40) is a likeness, but the design is tame. In its way Mr. A. East's *Passing Cloud* (48) is most excellent. Mr. C. N. Hemy in his *Shrimps* (53), a marine piece, seems to waver between following Mr. Hook or Mr. C. Hunter: it is too painty for the one, and too refined for the other, but its merits are considerable: they are spirit, brightness, breadth, and veracity. The visitor will enjoy Mr. C. Earle's *Old Manor Farmyard* (59). Prof. Costa's *Virginia di Monte San Giorgio, Perugia* (78), is at once admirable and original.

A capital large sketch is Mr. J. P. Beadle's *Pas de Calais* (95), noticeable for its tone, but cleverly rather than solidly treated. The group of white horses is drawn with feeling for style. Mr. J. Charlton's *The Sentry's Messenger* (109) is a vigorous piece of design—the ably drawn and modelled figure of a trooper's horse galloping riderless on a hillside, towards a camp in the valley before him. See the fine dogs in *Waiting* (170), by the same. The Earl of Carlisle's *Study in Yorkshire* (112) is a clear and solid, though rather hard landscape. Mr. C. W. Wyllie is somewhat heavy-handed in *On the Banks of the Canal* (114), a view in the glowing summer twilight of turbid water, dingy buildings, and fly-boats decked with garments hung to dry. In tone, drawing, and colour it is most artistic. We like the Constableish *Woolhampton Lock* (117) of Mr. C. Hayes; and, despite its slightness, we can praise the colour, interior lighting, and characterization of Mr. J. H. Lorimer's *Pot pourri* (119), which, perhaps, we have seen before. It is an ill-arranged group of ladies and children in warm white dresses, and almost surrounded by roses. Mr. C. E. Hallé's *Portrait of Miss Una Taylor* (140) excels in the tender rendering of a beautiful and natural expression. The flesh painting is soft and delicate. Mr. A. East's *Fotheringay* (141) is sound and natural; while Mr. C. N. Hemy's *Waiting for the Tide* (143) is an artistic sketch. We like, too, the sound draughtsmanship of Mr. A. F. W. Hayward's *Convolenti* (144); the pathos and romance of Mr. E. H. Fahey's *Deserted* (147), evening gloom on a sandy river beach, a line of darkling trees, and the massed buildings of an ancient mansion gone to ruin; the colour and breadth of Mr. Logsdail's *The Palace, Monaco* (148); the dignified representation of twilight on the sea in Mr. M. P. Lindner's *St. Ives Bay* (152); the luminosity, movement, and pearliness of Mr. D. Murray's *Driving the Cows* (155); and the breadth and true rusticity of Mr. G. Clausen's group of *Labourers* seated in a field (157), although otherwise it is a prose version, made with a heavy and labouring brush, of the mood and manner of the painter's idol, M. Bastien Lepage. It would be better for him to see nature for himself. *Flowing to the Seine* (173), by Mr. E. Paron, depicts, with delightful silveriness and colour, halcyon weather upon smooth water and autumnal trees: a capital instance of modest and loyal art. With this we may group Mr. D. Murray's *Avon at Ringwood* (175), delightful for its silvery charm and harmonies of tone and colour. Charming, too, as a study of a Dutch white calm, with figures moving in a meadow, is Mr. A. F. Hughes's *Milkmaids of Holland* (191). This is in the Water-Colour Room, where the reader will find, and more or less like, Lady Lindsay's girl reading *The First Novel* (187); Mr. J. W. Beck's *Surrey Common* (195); and M. F. Khnopff's mystery in art which he calls *The Offering* (203), a design we do not pretend to understand, while we admire most highly its exquisite drawing and profound knowledge of form. If possible, the mysteries of "Who shall deliver me?" (236) are still less resolvable, but its peculiar technical qualities demand not less admiration.

In the same room is Mr. E. Burne Jones's noble cartoon in full colours, the *Design for a Mosaic to be set up in the Church of St. Paul at Rome* (231), where the life-size Christ is in the attitude of the Crucifixion, and seems to be blessing Man the labourer and Woman the child bearer and rearer, who are grouped beside Him. Behind Him is the mystical vine. It is a splendid piece of colour. The figure is distinguished by the spiritual dignity and pathos of its design as well as by the painter's characteristically polished execution. We presume the Winter Exhibition in this gallery, which is to illustrate the art of Mr. Burne Jones, will include all the designs he has made for the superb series of mosaics in Rome



to which No. 231 belongs. We may conclude by mentioning some old as well as some new pictures now before us, of which our space permits no further notice: Mrs. E. de Morgan's *Sea Sisters* (1); Mr. E. S. Calvert's *Evening on the Wye* (5); Mr. W. A. Ingram's *In Channel* (32); Mr. E. M. Hale's *Fight on the Sand Dunes* (100); Mr. E. A. Rowe's *An Old Garden* (237); Mr. G. P. Jacob-Hood's *The Anthem at the Foundling Hospital* (240), a subject deserving nobility of treatment and the highest art; Mr. A. Hughes's *Woman's Work* (308); and the Marchioness of Granby's soundly and tastefully drawn portraits of the *Hon. G. Curzon* (352) and *Miss E. Clifford* (358).

### Five-Art Gossip.

UNDER the title of 'Some Private Collections of Mohammedan Coins,' Mr. Stanley Lane-Poole is about to issue through Mr. Quaritch a limited edition of his articles on Arabic numismatics, contributed during the last dozen years to the *Numismatic Chronicle* and *Journal of the Royal Asiatic Society*. The volume forms the third series of the author's 'Essays in Oriental Numismatics,' and contains notices of rare and previously unpublished coins in the private cabinets of Col. H. Trotter, Col. M. Gosset, Col. C. S. Stewart, Messrs. Theobald, Calvert, Avent, and Johnston, Rogers Bey, and Christ Church, Oxford, together with a summary of the evidence afforded by Arabic historians on the origin and development of the Mohammedan coinage, an inquiry into the Turkish currency of the Middle Ages, &c. It is illustrated by autotype plates, and a synoptic table of the Mohammedan dynasties.

MR. HOLLYER has formed in the Dudley Gallery, Egyptian Hall, Piccadilly, a collection of his platinotype reproductions of works by Rossetti, Mr. E. Burne Jones, Mr. Watts, and others. The public will be admitted on Monday next.

MR. M. H. SPIELMANN has been fortunate enough to find in a Yorkshire country house Mr. Watts's missing picture of 'The Sentinels,' which has been inquired for about forty years. It will shortly be exhibited. The same gentleman informs us that a "popular edition" of his 'Henriette Ronner' will be published in a few days, and he points out what he considers an oversight in our review of this work (*Athen.*, p. 392), in which, referring to Mr. Spielmann's charge against Landseer as a cat-painter, that he "humanized" pussy too much, we mentioned 'The Cat's Paw' of Sir Edwin as an instance to the contrary. Mr. Spielmann refers us to a long note on p. 35 of his book, preceding the criticism on p. 38, of Landseer as a "humanizing" designer of cats, in which note he names 'The Cat's Paw' as a specially fine and true representation of a cat in terror. But this note forms no part of our correspondent's argument, and we fail to find in it anything about "humanizing" by Landseer or anybody else. Besides, we are of opinion that the injured heroine of 'The Cat's Paw' suffers more from wrath and pain than from simple terror.

MR. GEORGE ALLEN will issue at the end of November another of Mr. Ruskin's early contributions to literature, viz., 'The Poetry of Architecture,' a collection of articles on architecture contributed to the *London Magazine*, 1837-9, under the pseudonym "Kata Phusin." The work is to be fully illustrated, having, besides woodcuts, fourteen full-page photographs and a coloured frontispiece.

'THE MEMORIES OF DEAN HOLE,' which Mr. E. Arnold has in the press, will contain several illustrations from original sketches by Leech and Thackeray.

WE understand that the removal of Alfred Stevens's Wellington monument from the Consistory Court of St. Paul's to its originally

intended place under one of the arches of the northern arcade of the nave of that cathedral is now approaching completion. About 300*l.* is still required to pay for the removal. So often and for so many years has the *Athenæum* pleaded for this act of common sense and the completion of the design that it is hardly needful for us to call attention to the circumstances and our arguments in their favour. Sir Frederic Leighton will receive subscriptions for the removal.

NOTWITHSTANDING rumours to the contrary, we are informed there is no immediate prospect of the removal of the pictures of the Liverpool Royal Institution, Colquitt Street, to the Permanent Art Gallery of that city. The former collection belongs to the Trustees of the Royal Institution, and not to the Corporation; the two bodies are not yet agreed as to the removal, and negotiations in the matter are not likely to be concluded, either one way or another, for some months to come. One thing is certain: these pictures will not, as was reported, leave Liverpool for a provincial town of much less importance.

THE distinguished artist M. E. Signol has died at an advanced age. A pupil of Blondel and Baron Gros, he obtained the Prix de Rome sixty-two years back, and a Second-Class Medal as long ago as 1834, and a First-Class Medal in 1835. Between 1838 and 1844 he did a great deal of work for the embellishment of the galleries at Versailles. His 'Femme Adultère,' now in the Luxembourg, was the most popular picture of the Salon of 1840. In that year he was employed in decorating the Madeleine, and he subsequently worked in other Parisian churches. To the Universal Exhibition of 1855 he contributed largely. In 1860 he was elected, after a sharp contest, a Member of the Académie des Beaux-Arts, replacing Hersent. He became a Chevalier of the Legion of Honour in 1841, and an Officer in 1865.

THE death is announced of M. Charles Giraud, well known as a painter of interiors. His 'Jeu de Boules' is in the Luxembourg.

## MUSIC

### THE WEEK.

#### THE LEEDS FESTIVAL.

As this celebration did not commence until Wednesday, it is only possible this week to chronicle the proceedings of the first day. We have repeatedly drawn attention to the wise changes made in the selection of the chorus, by which the force has been made more representative of the West Riding generally than on former occasions, and also to the liberality of the committee in commencing the general rehearsals earlier, so as to permit a clear day of rest before the performances. These alterations necessarily entailed considerable additional expense, but this has been met in the best possible spirit, and by the time these lines are before our readers the artistic results will be fully apparent. So far as regards the performance of 'Elijah' on Wednesday morning, there was ample room for satisfaction. To begin with, the quality of the voices in the present choir is singularly fine. The sopranos are pure, clear, and ringing, without a suspicion of hardness, the contraltos are full and rich, the tenors have less of the baritone quality than at the last festival, and the tone-volume of the basses is magnificent. The vigour in attack sometimes produced an effect almost electrical, and the quieter numbers were sung with unaccustomed re-

finement, Sir Arthur Sullivan having taken advantage of the paucity of new works to secure a rehearsal of Mendelssohn's oratorio. The effect of this was also observable in the orchestra, many of the *nuances* being far more carefully observed than usual. To Mr. Norman Salmond was entrusted the principal part, and the young artist acquitted himself creditably of a task rendered all the more arduous by the fact that he had never before sung the music in public. Objection might have been taken to a point here and there, but, speaking generally, it was a most intelligent performance, and materially raised Mr. Salmond's reputation as an oratorio singer. Miss Anna Williams, Madame Albani, Miss Hilda Wilson, and Mr. Lloyd were at their best; and Mrs. Helen Trust, Mrs. Creser, Mr. Piercy, Mr. Andrew Black, and Mr. Plunket Greene formed an unusually strong contingent for the concerted music.

Schumann's light cantata 'The Pilgrimage of the Rose' was a somewhat singular choice as the principal feature of the first evening performance, for, pretty and genial as the music unquestionably is, it does not offer sufficient scope for the effective employment of a festival orchestra and chorus. The work, of course, presented no difficulties whatever, and the performance, therefore, does not need criticism of any kind. The orchestra was not irreproachable in Beethoven's Symphony in F, No. 8. The first and second movements were taken at a singularly slow pace, and, on the other hand, the *finale* suffered by being taken too quickly. Walmisley's madrigal 'Sweete Floweres' and Berlioz's overture 'Le Carnaval Romain' completed a decidedly unpretentious programme.

*Voice Training Studies.* By Emil Behnke and Charles W. Pearce. (Chappell & Co.)—These studies are in six books, respectively for soprano, mezzo-soprano, contralto, tenor, baritone, and bass, and are intended as a sequel to the authors' 'Voice Training Exercises,' which have commanded a large sale. The present series are for the formation of style, and therefore written in definite art form, in order that they "may become to the young singer what Robert Schumann's 'Children's Album' has for so long been to the young pianist." With this end in view the studies are furnished with appropriate titles, indicating the special characteristics of each number. The Tonic Sol-fa notation is given immediately below the staff notes, the authors rightly affirming that it will be helpful even to those unacquainted with the system, owing to the mental association which soon springs up between syllables and words. The studies cannot fail to be useful to teachers in both systems.

#### RAPHAEL COURTEVILLE.

3, Canfield Gardens, Hampstead, Sept., 1892.

THE old supposition that there were two organists in succession of this name (father and son) at St. James's, Westminster, has to some extent been set aside by Mr. J. A. Fuller-Maitland in the 'Dictionary of National Biography.' As some contribution to the settlement of the question I offer the following extract from the *Morning Chronicle* of March 16th, 1813:—

"Parish of St. James's, Westminster. If the next of kin of Jane Courteville, late of Marshall Street, Carnaby Market, spinster, who died in the Workhouse, on the 30th day of January last, will apply to Mr. Rice, solicitor to the Guardians of the Poor of this Parish, at the Parochial Office, Poland Street,

they will hear of something to their advantage.—The said Jane Courteville appeared to be between 50 and 60 years of age, her father was several years organist of St. James's Church, and resided on The Terrace, Market Lane, St. James's Market."

Supposing Jane Courteville was sixty years of age at the time of her death, and there was only one Raphael Courteville organist at St. James's, her father must have been a very old man when she was born, as he was appointed organist in 1691. It may be added that the wife of a "Raphael Courteville Jun." was buried in St. James's Church in 1735. She died on the 27th of May, aged thirty-four. F. G. EDWARDS.

### Musical Gossip.

A SERIES of three chamber concerts will be given at the North-East London Institute, Dalston Lane, on Saturday evenings October 22nd, November 19th, and December 17th, under the direction of Messrs. E. Van der Straeten, E. Prout, and Emil Kreuz.

THE *Allgemeine Musikzeitung* states that Rubinstein is now writing an autobiography, to be published only after his decease.

THE new operatic enterprise which was commenced early last month in Berlin has so far proved anything but an artistic success, the performances being criticized in very severe terms.

A PIANOFORTE trio by Liszt is about to be published by Messrs. Schott. It is an arrangement of the composer's 'Carnaval de Peste,' and therefore cannot be spoken of as a hitherto unknown work; but, according to the *Allgemeine Musikzeitung*, the writing for the three instruments is full of masterly touches.

OF still greater interest will be the forthcoming publication for the first time of a number of compositions by Chopin. The delay has been due to a long pending action, now settled, between Chopin's heirs and the publishing firm Messrs. Gebetner & Wolff, of Warsaw.

THE receipts at the recent Bayreuth Festival plays reached nearly 30,000*l.*, and the performances were witnessed by 7,000 English and American visitors, 4,000 French, and 15,000 German and miscellaneous speaking people. As we have already announced, the theatre will be opened next year for a few performances of 'Parsifal' only, but the rehearsals for the revival of 'Der Ring des Nibelungen' in 1894 will be, in the mean time, pushed forward. In a few weeks a training school for young artists, after the pattern intended by Wagner, will be inaugurated at Bayreuth. The instruction in the vocal, declamatory, and histrionic branches of operatic art will be gratuitous, the one condition being the possession of natural talent.

THE league of language between the Dutch and the Flemings has influenced the Netherlandish musical world. The Flemings have always kept up in their festivities their national songs, and music has had its share in their celebrations. On the literary union taking place the Flemings were led to cultivate a national opera, and at Antwerp the musician Peter Benoit took it in hand. In gratitude to their benefactor, the twenty-fifth anniversary of his labours is now being celebrated at Antwerp. The opera chosen is Benoit's 'Karel van Guederland.' As the Flemings are more musical than the Hollanders, Flemish opera now takes its place alongside of the drama of Holland and Flanders.

THE death is announced of Mr. Patrick Gilmore, conductor of Gilmore's American Wind Band, an organization which enjoyed celebrity for many years. In 1878-9 the band visited England, and it was then that Miss Norton (now known as Madame Nordica) first sang in this country.

### PERFORMANCES NEXT WEEK.

MON. Covent Garden Opera, 'Orfeo,' 8; 'Cavalleria Rusticana,' 10.  
TUES. Covent Garden Opera, 'Il Trovatore,' 8.  
WED. Covent Garden Opera, 'Lohengrin,' 8.  
THURS. Covent Garden Opera, 'Orfeo,' 8; 'Cavalleria Rusticana,' 10.  
FRI. Crystal Palace Concert, 3.  
SAT. Covent Garden Opera, 'Faust,' 8.

### DRAMA

#### THE WEEK.

GARRICK.—'The Awakening,' a Comedy in Three Acts. By Arthur Benham.  
TERRY'S.—'A Lucky Dog,' a Farce in Three Acts. By W. Sapte, jun.

A ROUGH awakening from a placid dream attended on Saturday last the author and the heroine of the new comedy produced at the Garrick Theatre. The days are passed in which ill-regulated ambition and impotent effort were regarded as moral obliquity. Some condemnation is, however, merited when work showing childish triviality and incompetency is set before the public at a theatre of primary importance. Are there not afternoon representations especially provided, it would seem, for authors of the calibre of Mr. Arthur Benham and actresses of the type of Miss Estelle Burney? A friendly audience can on such an occasion be counted on, and the critic can condense his weariness and distaste into a paragraph. When, however, a competent company is secured to support an amateur in a play written by a novice, a genuine grievance exists. Mr. Benham may hereafter write a play with some human motive, and Miss Burney may obtain stage knowledge enough to realize her own conceptions. 'The Awakening' is, however, a species of burlesque upon 'Frou-Frou,' in which the heroine has not, in allowing a lover to compromise her, the excuse of loving him. Out of pure wantonness of spirits she commits the most barefaced improprieties, now singing a song that she has heard at a *café-chantant*, and now preparing to dance a skirt dance that she has presumably seen at some similar institution. When she hears that her child is ill she sees in herself a victim of the gods. As it grows worse she becomes more and more penitent, dismissing her lover with contumely, and making sufficiently startling, if meaningless avowals to her husband. When her daughter, who possesses a portion of her mother's irresponsibility, gets perfectly well in a second, the mother sees her curse removed, and promises to be good for the rest of her life. Her reformation and her offence leave us alike indifferent. Mr. Herbert Waring, Miss Vane Featherston, and other actors of repute took part in the representation.

Not wholly a novelty is Mr. Sapte's piece produced at Terry's Theatre. It saw the light during the past season at an afternoon representation at the Strand, and may now claim to have passed safely the ordeal of two test performances. In this fact is found its chief, if not its only claim to consideration. It is wholly innocent, if a trifle silly; it has a certain amount of bustle, and it pleases a nowise exacting public. To apply to it any test, literary or dramatic, would be cruel and superfluous. The theft of a dog which, owing to a peculiar will, is a source of income to a struggling and undeserving youth, the affliction thus produced, and the efforts to effect its recapture constitute the story, which is developed through the agency of extravagant and not particularly original

characters. Some fairly competent actors were employed; but the representation lacked cohesion and "go," and one or two actors who have won a name were seen to disadvantage. Mr. Anson, who reappeared after a long absence, played a mendacious braggart, a part formerly taken, if we recollect rightly, by Mr. Cyril Maude; and Mr. Frederick Thorne was a rather amusing Tartuffe.

### Dramatic Gossip.

'KING HENRY VIII.' was revived at the Lyceum on Saturday last, Miss Terry making, as Queen Katharine, her first appearance this season. Mr. Vincent replaced Mr. Arthur Stirling as Cranmer, and Mr. S. Johnson Mr. Gilbert Farquhar as Lord Sands. In other respects the cast was the same as before, comprising Mr. Irving as Wolsey, Mr. Terriss as the King, Mr. Gordon Craig as Cromwell, and Miss Violet Vanbrugh as Anne Bullen.

THE Gaiety Theatre has reopened with the burlesque of 'Cinder-ElLEN,' written "up to date," and presented by Mr. F. Leslie and the regular Gaiety company.

At the Theatre Royal, Birmingham, Miss Fortescue appeared on Monday as the heroine of Mr. Gilbert's 'Comedy and Tragedy.'

'THE SENATOR'S WIFE,' the production of which by Mr. and Mrs. Kendal has been chronicled, proves to be the same piece that was produced on November 1st, 1877, at the Lyceum, New York, under the title of 'The Wife.' It is a story of a marriage without love on the part of the wife, whose heart is, however, subsequently subjugated by her husband.

DURING the past week Miss Janet Achurch, Miss Elizabeth Robins, and Mr. Charles Charrington have been playing at Brighton in 'A Doll's House' and 'Hedda Gabler.'

MR. WILSON BARRETT's new drama, 'Pharaoh,' was produced on Thursday in last week at the Grand Theatre, Leeds, with success. It is a sombre tragedy, and is mounted with much splendour. Mr. Barrett plays the principal part, an unscrupulous conspirator.

THE death by suicide of M. Hector Jonathan Crémieux deprives the French stage of an industrious dramatist and librettist. Born November 10th, 1828, of a family numbering among its members Isaac Adolphe Crémieux, the famous statesman and jurist, he produced so early as 1852 a five-act tragedy on the subject of Fieschi, and has since contributed to the stage, alone or in collaboration with other writers, very many works, among which it will be sufficient to mention 'Orphée aux Enfers,' 'La Chanson de Fortunio,' and 'Le Petit Faust.'

'THE PRODIGAL DAUGHTER' is, we are told, to be played in French at the Porte-Saint Martin theatre. Theatrical exportations from London to Paris are not common. Two of Boucicault's pieces, however, 'The Colleen Bawn' and 'Arrah na Pogue,' obtained a similar distinction.

MR. W. H. VERNON, who is playing with Miss Genevieve Ward in South Africa, has been seen as Falstaff in 'The Merry Wives of Windsor.'

PAUL HEYSE's new play, entitled 'Ein unbeschriebenes Blatt,' a comedy in four acts, is said to have been favourably received both at Dresden and Berlin.

TO CORRESPONDENTS.—A. J. H.—J. S. H.—J. M.—A. V.—received.

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